

SEPTEMBER

APOLLO

1936

THE MAGAZINE OF THE ARTS
for Connoisseurs and Collectors



TWO SHILLINGS

APOLLO
S. W. WOLSEY

(PROPRIETORS: S. W. WOLSEY, LTD.)

GENUINE EARLY PERIOD FURNITURE AND DECORATION



SEVENTEENTH CENTURY

Rare oak Double-Hutch of three doors and two drawers. English, circa 1620 A.D.
4 ft. 6 in. wide, 4 ft. 0 in. high, 1 ft. 7 in. deep.

EXHIBITING AT ANTIQUE DEALERS' FAIR AND EXHIBITION,
GROSVENOR HOUSE, SEPTEMBER 24th—OCTOBER 16th.

71-72, BUCKINGHAM GATE, LONDON, S.W.1

TELEPHONE: WHITEHALL 8094



QUEEN ELIZABETH

The "Ditchley" portrait, from The National Portrait Gallery, London

THE ANTIQUE DEALERS' FAIR AT GROSVENOR HOUSE

AN INTRODUCTION, WITH A GLANCE AT SOME OF THE PICTURES, BY THE EDITOR



ISLAND IN THE LAGOONS

(Messrs. J. Leger & Son)

By RICHARD WILSON

THE forthcoming Antique Dealers' Fair, to which this number is devoted, serves to remind us of a distinction commonly made between antiques and old pictures. The distinction is so firmly established in the minds of many as to amount to a prejudice which often prompts dealers in old master paintings to withhold their most valued possessions from exhibitions of antique furniture as if they feared that the contact thus created might detract from, if not positively contaminate, the pictures.

In this attitude the practice of our museums and picture galleries encourages them, although of late years there has been a tendency to get away from something that amounts to a kind of snobism and is, in fact, due to a misunderstanding of the relation of paintings to furniture.

It seems, therefore, worth while to examine this relationship a little closer and to see whether an *entente cordiale* between these two realms of art would not be beneficial to all concerned.

There was, of course, a time when antiques were modern and old masters daring young "revolutionaries." Considering the fact that Pliny and other writers of antiquity describe conditions which correspond startlingly with our own times, we know that both "old masters" and "antique collectors" existed in the days of the Romans; they existed also a thousand or more years ago in China. For our purposes, however, it will suffice to go back only to the middle ages in Europe when furniture was scarce and pictures strictly divided between portable "tables" and "stained cloths." We may take it that,

A P O L L O



GIPSY FORTUNE TELLER
(Mr. J. R. Cookson)

By BEECHY



DAUPHINE

(Mr. Harold Davis)

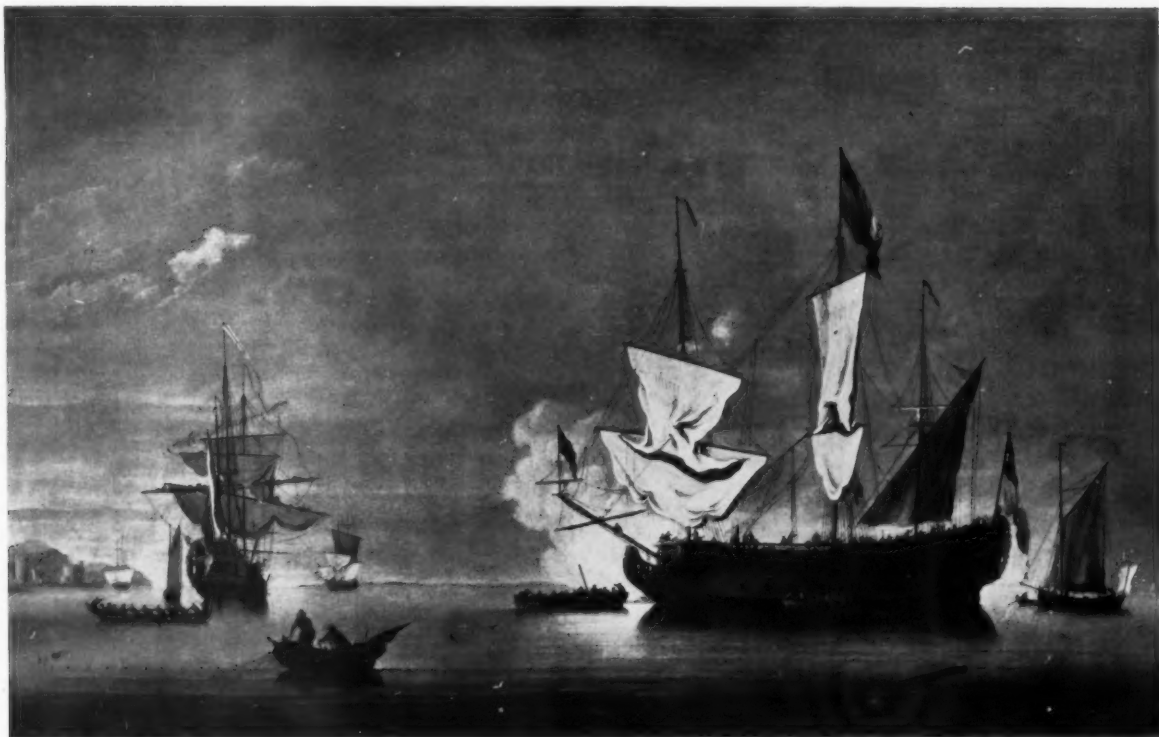
By TOCQUE



THE CUTTER YACHT PHANTOM
(The Parker Gallery)

By N. M. CONDY

THE ANTIQUE DEALERS' FAIR



THE ROYAL SALUTE

(Mr. Rayner MacConnel)

By SAMUEL SCOTT

broadly speaking, the *tabulae* at first served only strictly religious or ritual purposes, whilst the "stained cloths" were perhaps connected with the practice of tapestry weaving, for we know that wall pictures were anyway north of the Alps considered as cheaper substitutes for arras and tapestry and "painted chambers" as of secondary importance.

As in our days these pictures were part of the general furniture of churches, palaces and dwelling houses. They were, therefore, perhaps subconsciously designed for their mutual relation.

Once the word art is spelt with a capital A and the collector appears on the scene, the case is altered. Pictures are removed from churches and palaces, furniture is sold and bought by persons to whom the original function of a "piece" is a minor consideration.

Thus it happens that things never meant to be seen in mutual relation find themselves, so to speak, shoulder to shoulder marching

together in a regimentation of art which defeats its own ends, or rather the ends for which each piece was originally created.

To appreciate a work of art in its direct significance it is necessary to see it in its own natural surroundings. A lion impatiently pacing its cage in Regent's Park or listlessly reposing on the green of English grass at Whipsnade is by so much less a lion; it needs a considerable effort of imagination in such circumstances to visualise its true nature. Similarly, works seen in those cages of art which we call museums demand a reconstructive ability on the part of the spectators which the majority do not possess.

Nevertheless, in so far as such institutions are meant for more or less expert practitioners or historians they serve their purpose, and individual collectors of great wealth can afford to vie on a limited scale with such institutions.

By far the greater number of collectors, however, are for many reasons forced to

jumble up their various possessions in rooms which consequently have to serve the dual purposes of living rooms and museum cabinets.

And this, I think, is where a certain amount of reform is needed. I would venture to make a plea for the "period" collectors, as distinct from the collectors of "Old Masters," of "China," of "Glass," of "Bronzes," and so forth.

The "period" collectors determine the particular age, the age of oak, or walnut, or mahogany, or chromium plate (why not?), and seek to fill their house with the furniture and the pictures and the *bric-à-brac* characteristic of the time and in consonance with the function of the particular rooms. In this respect they would not, for example, hang a warming pan in the sitting or dining room, nor would they hang a painting of a lobster and a piece of cheese in a bedroom. Period collectors are also much more careful in respect of the setting of their pieces. They will not accept a frame because it is carved and gilt if the picture, to look right, it contains should have, say, a Dutch rosewood frame. On the other hand, they might for the time being accept a second-rate master of the proper period to complete an ensemble pending a chance to hang a first-rate work in its place. The governing factor in the case of period collecting is the *ensemble* to which each individual piece 2 tables, chairs, cabinets, china, *bric-à-brac* and pictures—ought to be related. A glance at the frames of the pictures illustrated on page 124 will show how emphatically the fitness of frames depends on suitable surroundings, and especially on the *frames* of other pictures with which they are destined to be seen.

Here I would add a plea for yet another type of collector whom I would call the *æsthete*, had not this term fallen into such woeful disrepute. The *æsthetical* collector is not tied to place or period; he collects solely on the basis of design, shape, silhouette and colour. At all events I am acquainted with more than one collection in private and in dealers' hands where one may admire the extraordinarily happy and sensitive arrangement of the most heterogeneous pieces, based solely on *æsthetical* significance. There one may, perchance, see negro carving, the most-modern of modern sculpture, and

Gothic images living peacefully together in the rarified atmosphere of *pure art*.

* * *

The classification traditionally adopted has compelled us here to separate the *pictures* from the other *antiques* which will be on view at Grosvenor House, but although they include, amongst other things, an Ostade with a pedigree, a charming Tocqué and a delightful Wilson, an excellent portrait by Sir William Beechy, R.A., and a delightful "genre" portrait by him and many others, the main interest in this show is, however, the associative significance of the works. This significance is not always as hidden as in the picture of Portsmouth Harbour by J. Lynn. It represents "the Arrival of H.M.S. Brig 'Persian,' Commander T. R. Eden, after capturing slave vessels off the coast of Africa, 1841-1842," a fact which one must learn from its history. The very well characterized Beechy portrait gains considerably in interest when one knows that it represents Major-General John Garstin (1756-1820), the engineer and architect who built, amongst many other civil works, the Calcutta Town Hall, Government House, Calcutta, and the large "Golah" at Bankipur. "Garston's Gate" at Delhi was built by him, and "Garstin's Place," Calcutta, still preserves his memory. Who the little "Dauphine" by Tocqué was I do not know, but it is just the kind of portrait which would help to complete a "period" room.

There will be many other pictures there, no doubt, though at the time of writing little definite information was obtainable; enough has however, I hope, been said to show that this Fair promises to contain as many as, and perhaps more things of interest to collectors than its predecessors; at least I understand that it will be more extensive.

What, to sum up, seems to me of the greatest importance to the newcomers amongst collectors is that they should realise the importance of a governing principle, and that that principle should not be confined only to traditional classifications.

THE ANTIQUE DEALERS' FAIR



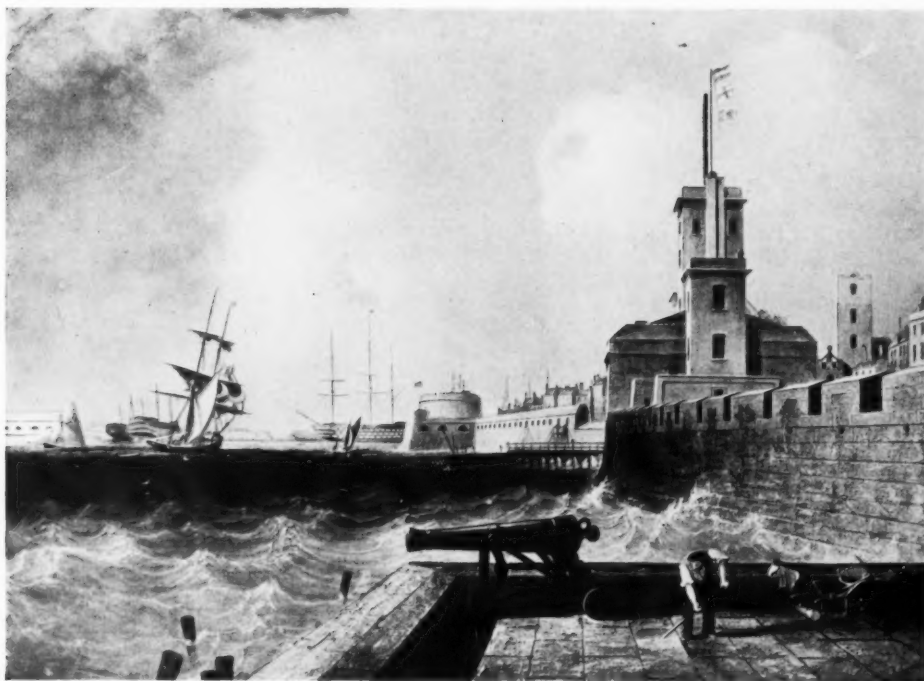
HURDY GURDY
(Messrs. J. Leger & Son)

By OSTADE



JOHN GARDLIN
(Mr. Harold Davis)

By BEACHEY



PORTSMOUTH HARBOUR

(The Parker Gallery)

By J. LYNN

CERAMICS AT THE ANTIQUE DEALERS' FAIR

ENGLISH AND CHINESE PORCELAIN AND JADES

By WILLIAM BOWYER



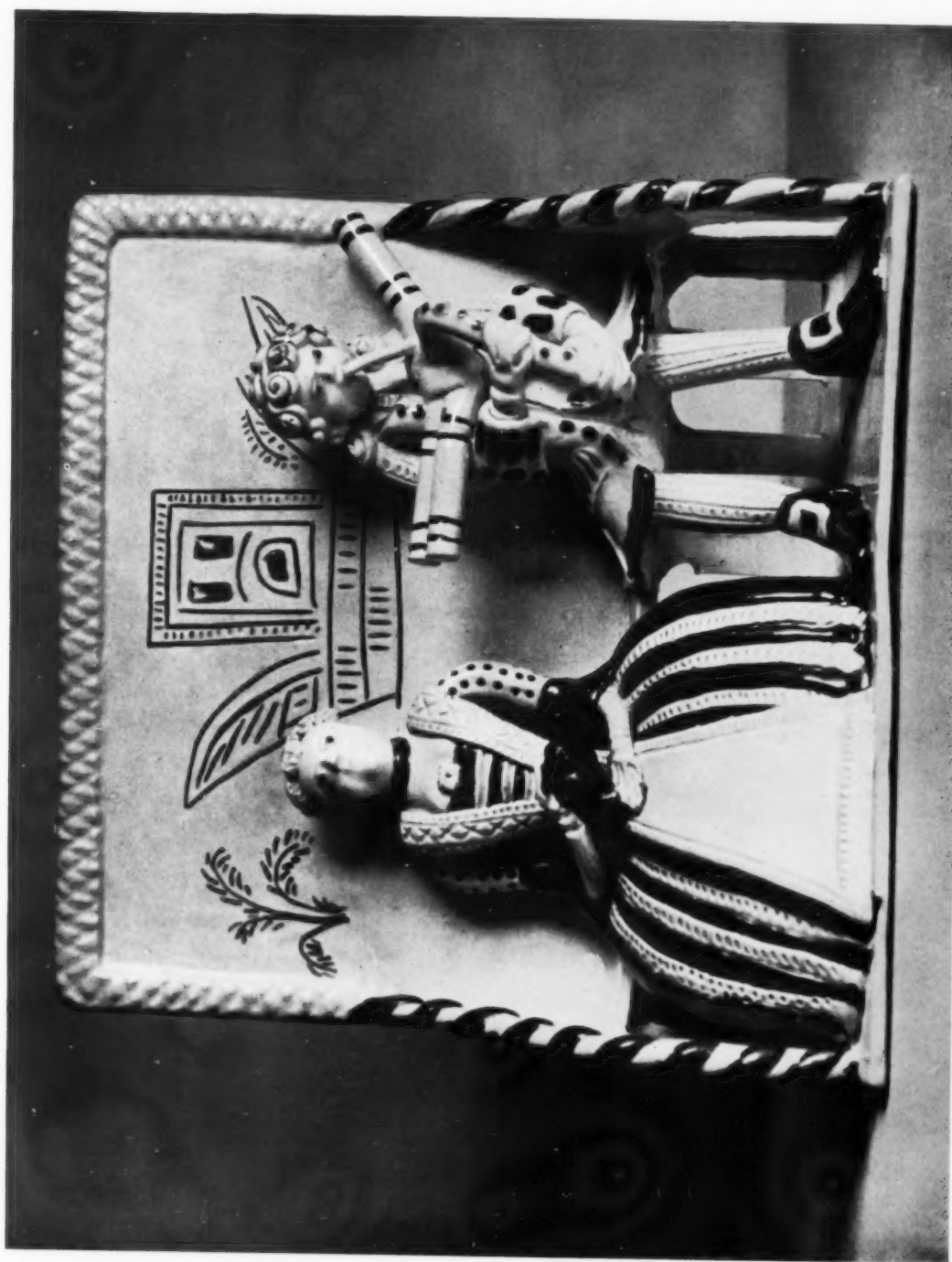
Fig 1. AN UNUSUAL EARLY FULHAM STONEWARE
MUG, decorated in Staffordshire or Holland. 1739
(Messrs. H. Armstrong & Sons)

THE annual event organized by the Antique Dealers' Association, which should properly be known as the Collectors' Fair, continues to represent, as no other event could do, the range and character of the English interest in the arts of the past, more particularly in those branches formerly known as the artistic handicrafts. It is an interest which is seldom consistent or logical. Like so much else belonging to these islands, it is based on a genius for compromise, for embracing in an uncritical admiration all sorts of diverse and apparently inconsistent qualities. The pure æsthetic qualities sought by the logical-minded Frenchman are confused with a sentiment for associations. The Teutonic passion for classification, for order and system, for things put tidily into categories, is baffled by an indifference about date and place of origin that is at times almost overwhelming. It is a mark of the true collector that he does not mind buying things he admires but does not understand. "I like puzzles" should be, as it often is, the watchword of the sportsman in the collecting world. It was the late G. K. Chesterton (I believe) who said that a man could not be said to enjoy a game unless he was willing to lose it gladly. It is much the same with collecting, though the owner of a puzzle-piece who is also a true *amateur* is seldom

likely to be a loser in the sense of one deceived by a forgery. The diversity of interests and the spirit of sportsmanship have the fullest play at the Fair, which is a feast of "fine confused feeding," if we may venture to alter Lamb's famous phrase.

In English porcelain of the XVIIIth century puzzle-pieces are most often the result of what may be called double origin. A piece may be made at one place and decorated at another. The body may be obviously Worcester or Bow (for instance), but the decoration does not fit in with our previous notions of what was done at either of those factories. The explanation is usually that one of the "outside decorators" has been at work. William Duesbury in the early 1750's, James Giles between about 1760 and 1780, and Thomas Baxter at the end of the century all decorated, or at least added some decoration to English china of various makes. And we really know very little about the work of these men. It has lately been shown that Giles at all events was capable of painting as fine as anything done at the Worcester factory. In fact much of his work has for long passed as entirely Worcester work; but the well-known cut fruits and the "dishevelled birds" were chiefly his, while most of the coloured grounds were within his range. And it appears that he

CERAMICS AT THE ANTIQUE DEALERS' FAIR



By AARON WOOD.

Fig. II. SALT GLAZE PEW GROUP, 7 in. high, 7 in. long, 3 in. deep.
(Mr. J. R. Cookson)



Fig. III. A RARE WORCESTER VASE with *gros bleu* ground, richly gilded, and the panels painted with figures by DONALDSON in the style of Watteau. Formerly in the collection of Sir Samuel Scott (Messrs. Mallett & Son)

decorated Bow and Plymouth as well as Worcester. The miniaturists Donaldson and O'Neale, whose painting is almost the only signed work on Worcester, may well have worked for or with him. Such double-origin pieces as his may proclaim themselves immediately as masterpieces, and the fact that they signed them may be a proof of their outside origin. Signatures were not countenanced at the factories (Wedgwood, indeed, was very strict about the matter), so that signed pieces may always be presumed to be outside decoration. Mr. J. R. Cookson, of Kendal, is showing an extremely interesting mug, obviously of Worcester porcelain, signed by a painter named Delanauze. The French name suggests one of the many Huguenots in England, of whom Giles was one (Sprimont, of Chelsea, was another), and this painter may have been an associate or employé of the Kentish Town and Soho artist. Mr. Armstrong is showing a double origin piece of quite a different order (Fig. I). It is a Fulham stoneware mug of about 1740-50, painted in enamel colours with fantastic figures in landscapes. The painting here belongs to a class found on Staffordshire saltglaze, Dutch delftware and Meissen porcelain. It is undoubtedly the work

of a Dutch painter, but whether he worked in England or in Holland (as is perhaps more probable) is still uncertain. These are obvious rarities. The wide-eyed collector in search of quarry will doubtless spot others less imposing, to be had more cheaply on account of their mixed parentage, their hybrid origin, to use the politer word.

Among the more familiar classes tastes will naturally differ. Some will prefer the masterly primitives, such as Mr. Cookson's delightful Pew group (Fig. II); for others the highest admiration will be reserved for such sophisticated examples of luxury art as the beautiful large Worcester vase shown by Messrs. Mallett & Co. (Fig. III). This, with its wonderful gilt lace-work on a pulsating blue ground and its highly accomplished miniature painting, may be judged to reach the highest level ever attained in English porcelain. Whether the painting is by Donaldson, as some have thought, must



Fig. V. BRISTOL. The milkmaid (Messrs. Stoner & Evans, Ltd.)

CERAMICS AT THE ANTIQUE DEALERS' FAIR



Fig. VII. HÖCHST GROUP OF A LADY AND GENTLEMAN SEATED IN AN ARBOUR
Height 11 in., circa 1760 (Messrs. Hyam & Co.)

A P O L L O



Fig. VI. PAIR OF DRESDEN FIGURES OF A SPORTSMAN AND SPORTSWOMAN. Modelled by KÄNDLER, circa 1745. Height $6\frac{1}{2}$ in. by 7 in. (Messrs. Hyam & Co.)



Fig. VIII. IMPORTANT PAIR OF DERBY VASES AND COVERS, the covers pierced and painted with flowers on *bleu de roi* ground; extreme height of these : 23 in. on a base 7 in. square (Messrs. Lories, Ltd.)

CERAMICS AT THE ANTIQUE DEALERS' FAIR



Fig. IVa. CHELSEA GOLD-ANCHOR PERIOD FIGURES
(Messrs. Stoner & Evans, Ltd.)

remain a matter of opinion. It is worthy of him. The curious triangular faces are to be noted also in his work; but this is perhaps only a mannerism common to artists of the time; it is found even on Battersea enamels in painting quite certainly by a different hand. The painting on the vase comes near again to some on gold-anchor Chelsea (such as the claret-ground service at South Kensington), and it may be thought that the artist was one of those who migrated from London after Sprimont's retirement. Others may hold that gold-anchor Chelsea is the most splendid of all, and that Worcester in the 1770's was merely copying it. Finer

examples of the London factory's figures made in this period could hardly be found than the three shown by Messrs. Stoner & Evans, figured in Fig. IV. They admirably show the regal poise, the swing and swagger of which the anonymous modeller was a master. The manner was not a Chelsea invention, or at all events not peculiar to the English factory. If it was anyone's invention it was due to J. J. Kändler, of Meissen, who in the 1740's had modelled many splendidly monumental figures and groups, and in the following decades produced the more energetic style taken up in gold anchor. But others adopted it besides Chelsea: at Frankenthal and Ludwigsburg, for instance, we find the same splendid gestures in the figures modelled by Konrad Linck and Wilhelm Beyer. Thoroughly English and characteristic of its period are the Bristol figures made at Richard Champion's factory in the 1770's; their sentiment is sometimes a little mawkish however, particularly in the figures of smirking children done in a style that is shared with Derby. The beautiful Milkmaid belonging to Messrs. Stoner & Evans (Fig. V) is, on the other hand, wholly admirable with its grave simplicity and unself-conscious charm.

Continental porcelain will be found on many stalls at the Fair, but nowhere perhaps is it so well represented as on that of Messrs. Hyam, whose skill in arrangement makes their display one of the most attractive of all. The pair of Meissen figures here shown in Fig. VI belong to the monumental phase of Kändler's art, referred to just now. The Höchst group (Fig. VII) is one of the pretty fancies peculiar to this factory which have usually been attributed to a modeller named Johann Friedrich Luck; others have argued that this



Fig. IV. CHELSEA. Three fine and rare figures of the gold-anchor period. All marked
(Messrs. Stoner & Evans, Ltd.)

artist never existed, that he is a fiction due to a misreading of the factory archives. It is more than likely that a designer named Gottlieb Riedel was responsible for its composition, whoever may have put it together in porcelain. Riedel was one of those wandering artists who have created in German porcelain problems similar to those for which the outside enamellers are responsible in England. He used the same designs at different factories.

Much of the porcelain of the XIXth century appeals to still another sort of taste. It is often a taste which delights in whimsical extravagance, in those outrages on common sense which are the horror of the Puritan. Such are the Derby vases shown by Messrs. Lories and here figured in Fig. VIII. They belong to the period of Revived Rococo, setting in by way of reaction against the severities of the Classical and Empire styles.

Lovers of Chinese porcelain show the same diversity of taste as the devotees of English and Continental. The early Chinese wares, which have been so much to the fore lately, require a rather special setting, a little foreign perhaps to English habits, and are here not very greatly in evidence. Miss Edith Lee is showing an admirable phoenix-head ewer in earthenware with



Fig. IX. POTTERY JUG. Chinese period of the T'ang Dynasty (618-907).
(Miss Edith Lee)

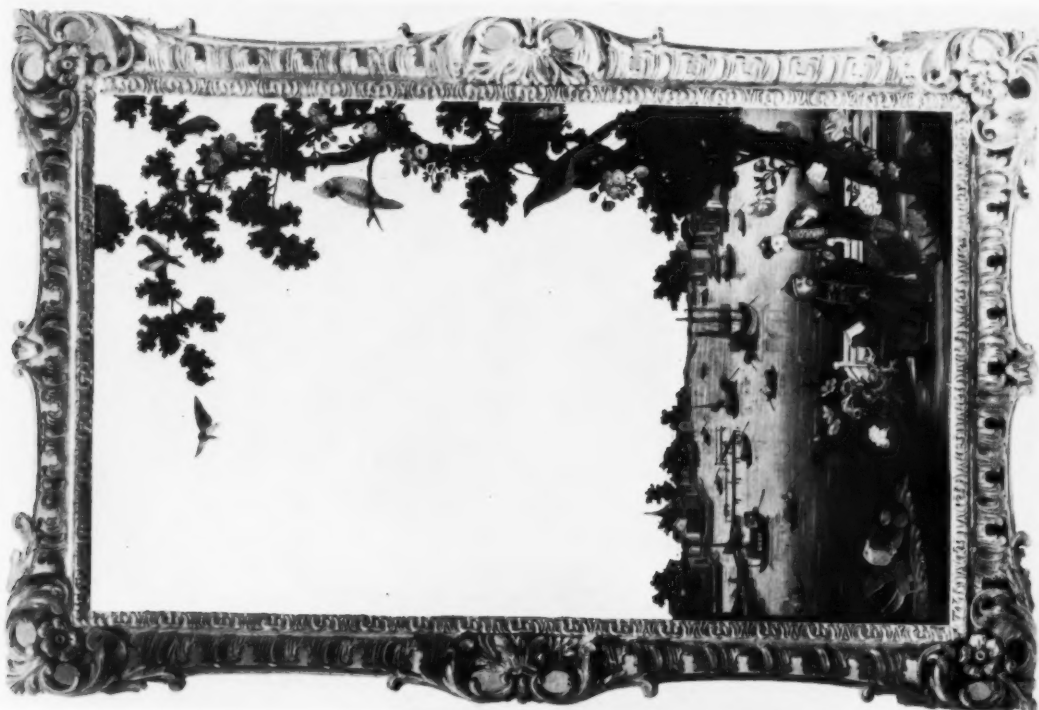


Fig. X. PORCELAIN JAR of *potiche* form. Green ground with an incised design in yellow. Mark and period of Wan Li (1573-1619). Height with cover and stand, 11 in.
(Messrs. Bluett & Sons)

coloured glazes (Fig. IX). The form here is similar to a Persian one of the Sassanian period, just before T'ang, and the influence is further shown in the figure of a horseman of the same derivation moulded on the side. The jug well illustrates the cosmopolitan tastes of the T'ang period (618-907), when China was in active contact with many distant lands.

But visitors to the fair in search of Chinese porcelain will be most delighted by the many fine specimens of the XVIIth and XVIIIth centuries. This is a collector's region not far removed from European wares, with many links and exchanges to and fro. Some fine pieces of Ming porcelain are being shown by Messrs. Bluett, among them a Wan Li marked *potiche* with Imperial dragons incised under a yellow glaze (Fig. X), and Messrs. Sparks also have some early pieces. For English houses not of the most modern kind, however, it is still K'ang Hsi porcelain that is most satisfying as decoration; one is never tired of the full-toned harmony of the *famille verte* palette of enamels; the blue-and-white is still, as Oscar Wilde said, something to live up to. The pair of large vases shown by Messrs. Mallett & Co. (Fig. XI) are *famille verte* of the most beautiful quality with a rare sort of decoration of exceptional charm. Messrs. Bluett's bowl (Fig. XII) is another splendid piece. The *famille verte* fountain and basin shown by Mr. Sidney Moss (Fig. XIII) have the additional interest of

CERAMICS AT THE ANTIQUE DEALERS' FAIR



Figs. XVIIIa and XVIIIb. A PAIR OF CHINESE MIRROR PICTURES of exceptional quality. Reign of Ch'ien Lung. The frames are modern. 36 in. by 22 in.
(Messrs. H. Blaiman & Son)

having been copied from a model in European (probably French) faience—an instance of that exchange of motives of which I spoke. A less familiar type than the normal *famille verte* is represented by the very decorative pair of vases with yellow ground shown by Mr. Frank Partridge (Fig. XIV). The delightful *san tsai* or three-coloured figures and other wares enamelled in soft tones on the biscuit are represented by some excellent pieces. One of the best modelled is the Kuan-ti (Fig. XV) shown by Messrs. John Sparks & Co.: this has real sculptural merit. The pair of "Dogs of Fo" or Chinese Buddhist lions belonging to Mr. Charles Hancock (Fig. XVI) have some claim to be considered as dating from the XVIth century, when this type was first made; but most of the existing examples of the class are K'ang Hsi. Mr. Hancock also shows one of the best examples among many admirable pieces of *famille rose*, the bottle here figured in Fig. XVII. This is of the same quality as some well-known large dishes in English collections which were looted from the Summer Palace at Peking in 1860.

Not actually porcelain, but with much the same appeal are the painted mirrors shown by Mr. H. Blairman (Fig. XVIII). These are delightful things though they have little to do with the traditional Chinese painting. Their style is the same characteristic hybrid, due to fashionable European influence at the Court of the Emperor Ch'ien Lung, as is found on much *famille rose* porcelain, especially that made for the Court. They resemble rather closely the great pair of paintings on glass recently acquired for the Victoria and Albert Museum by the bequest of Amyand Hall, which were painted for Richard



Fig. XI. FAMILLE VERTE VASE
Reign of K'ang Hsi (1662-1722)
(Messrs. Mallett & Son)



Fig. XII. BOWL coloured in the enamels of the "famille verte." Diameter 13½ in. K'ang Hsi period (1662-1722)
(Messrs. Bluett & Sons)

CERAMICS AT THE ANTIQUE DEALERS' FAIR



Fig. XIV. PAIR K'ANG HSI CHINESE YELLOW-GROUND VASES. 7½ in. high
(Messrs. Frank Partridge & Sons)



Fig. XVII. A FAMILLE ROSE BOTTLE enamelled with flowers in delicate colours and rock in brilliant blue. 17½ in. Early Ch'ien-Lung period, 1736-1795
(Messrs. H. R. Hancock)



Fig. XIX. HAN DYNASTY JADE CIRCLE TABLE SCREEN
(Miss Edith Lee)



Fig. XIII. MURAL CISTERN AND COVER AND BASIN in famille verte enamels K'ang Hsi period, A.D. 1662-1722. Height of cistern, 18 in.
(Mr. Sydney L. Moss)

Hall between 1803 and 1805. A pupil of the Jesuit priest Giuseppe Castiglione, who painted at the Chinese Court, has been suggested as the artist of the South Kensington pictures. If there were no well-established tradition attached to the latter, one would have suggested an earlier date, within the reign of Ch'ien Lung, who retired in 1795 after occupying the Imperial Throne for sixty years.

Though it is the highly decorative polychrome porcelains that give most satisfaction in houses where a little fantastic ornament and colour are not entirely banned it is the monochrome wares that are best suited to what is called the modern style of furnishing, and it is somewhat surprising that more is not made of them at the fair. Celadon is one of the most restful colours to live with; and the appeal of its cool grey-green is exactly parallel with the appeal of jade. It is perhaps doubtful whether the Western appreciation of this lovely material is of the same order as the Chinese. To the Oriental connoisseur jade appealed originally by its mild (not glittering) smoothness, its durability, and the



Fig. XV. PORCELAIN SEATED FIGURE OF KWAN-TI, GOD OF WAR, decorated in brilliant three-colour enamels. Height, 10 in. K'ang Hsi period, 1662-1722 A.D.
(Messrs. John Sparks)



Fig. XVI. A PAIR OF VERY RARE KYLINS of the Ming period, in yellow and green. 11½ in. high
(Messrs. H. R. Hancock)

CERAMICS AT THE ANTIQUE DEALERS' FAIR



Fig. XXI. IMPERIAL RICE MEASURE in the finest translucent white jade.
Height, 6 in., 6in. square at mouth. Ch'ien Lung, 1736-1795
(Messrs. Spink & Son, Ltd.)



Fig. XXII. PURE WHITE JADE BOWL. Diameter, 6½ in. Ch'ien Lung period, 1736-95
(Messrs. Bluett & Sons)

APOLLO

musical note it gives out when struck, as much as for its colour, which, of course, varies considerably from a pure lard-like whiteness to a deep leaf-green or even emerald. The variation in colour is virtually independent of the distinctions of the mineralogist, who separates from true jade two other minerals, jadeite and nephrite. These distinctions scarcely matter to the collector, since the qualities he cares about are common to the whole group. The most ancient jades esteemed in China were made for ritual purposes in forms which are often purely geometrical; when living creatures were represented their forms were simplified, reduced to a convention of strong flowing lines in conformity with the taste of the period. The dating of such jades is a matter of dispute among experts, and collectors may well stand aside, not without amusement, retaining the while their own ignorant preferences. The ritual *pi*, or disc symbolizing the sun, moon and stars, is represented by an entirely characteristic and beautiful example shown by Miss Edith Lee (Fig. XIX). It is in the style of the Han Dynasty (206 B.C. to A.D. 220), but could be even earlier. Few of the other jades shown in the Fair date from much before the XVIIIth century. In Ch'ien Lung's reign jade carving was very much in fashion, largely in consequence of the antiquarian tastes of the time, led by the Emperor himself. The forms of ancient bronzes were everywhere copied,

and the motives of decoration found on them became the stock motives painted on porcelain and carved in jade. The two-handled vessel belonging to Messrs. John Sparks (Fig. XX), though in form only remotely resembling the bronze *lei* or jar, in its decoration is unmistakably derived from bronze; on the sides are the *t'ao t'ieh*, conventionalized ogres' heads, variously held to be derived from the animals' heads on a skin prototype, or depicting a symbolical creature responsible for the rainstorm, so important to an agricultural people. The phoenix handles are beautifully carved. Messrs. Spinks' measure (Fig. XXI) with confronted phoenixes in relief and dragon handles, and Messrs. Bluett's beautiful white

bowl and cover (Fig. XXII) are fine pieces of the same general character. The flat bowl, also shown by Messrs. Spink (Fig. XXIII), is somewhat in the form of a Buddhist alms bowl (*patra*) and of a fine deep colour, carved with an all-over pattern of formal cloud scrolls which are rather more freely executed than is usual in pieces of this sort. But one of the finest pieces of jade in the Fair is of a rather different order. This is the magnificent group of three goats (Fig. XXIV), shown by Messrs. John Sparks: here the creatures are strongly carved; the whole group has an impressive vitality; and the material is a nephrite of that loveliest dense white colour which jade alone can show.



Fig. XX. WHITE JADE VASE with openwork lizard handles; around the centre is a carved conventional design of *t'ao t'ieh* masks and leaves. Wood stand. Ch'ien Lung period, 1736-1795. Height, 6 in. (Messrs. John Sparks)

CERAMICS AT THE ANTIQUE DEALERS' FAIR



Fig. XXIV. WHITE JADE GROUP, representing a reclining goat with two young. From its mouth is protruding a sacred fungus with a double fish disc—representing "Conjugal felicity." Wood stand. Ch'ien Lung period, 1736-1795. Length, 8½ in.
(Messrs. John Sparks)



Fig. XXIII. A BOWL OF RICH GREEN JADE, boldly sculptured. 7½ in. diameter. 3½ in. high. Ch'ien Lung, 1736-1795
(Messrs. Spink & Son, Ltd.)

FURNITURE AT THE ANTIQUE DEALERS' FAIR

BY R. W. SYMONDS



Fig. 1. COMBINED CHAIR AND TABLE OF OAK. Second half of XVIIth century
(Mr. S. W. Wolsey)

OLD English furniture commands as much appreciation and interest to-day as it did before the world depression. To-day values are rising, and although they are not yet so high as in the peak of 1928-29, they are far above 1934, the year of the first Antique Dealers' Fair at Grosvenor House.

On September 24th the third Antique Dealers' Fair will open its doors to the public. Judging from the few examples illustrated here (all of which will be exhibited) it does not appear that there will be any scarcity of good or interesting examples. A surprising fact about old English furniture is how the supply meets the demand. Year in and year out, pieces in the dealers' shops still

come and go. When it is considered how small a place London was in the XVIIth and XVIIIth centuries, and how few important provincial towns there were in England at this time, this unending supply of old English furniture is to be wondered at.

The toll taken by America since 1918, however, is at last making itself felt. The old country mansion, like Holme Lacy or Cassiobury, with its original furniture, is gradually becoming a thing of the past, so many English homes having been sold and the contents dispersed during the last twenty years.

Auction sales of furniture belonging to old families are gradually dwindling in number yearly, and the dealers now have to rely on a different source, viz.,



AN "ADAM" MASTERPIECE WITH DECORATIONS BY ANGELICA KAUFFMANN

By permission of J. M. Botibol, Hanway Street, W. 1

FURNITURE AT THE ANTIQUE DEALERS' FAIR



Fig. II. A LADY'S WRITING TABLE IN THE SHERATON STYLE. Late XVIIIth century
(Messrs. Stuart & Turner)



Fig. IV. WRITING TABLE OF VENEERED HARDWOOD WITH FOLDING TOP. Circa 1780
(Messrs. Rice & Christy, Ltd.)



Fig. III. MAHOGANY ARMCHAIR WITH LATTICE BACK. Circa 1770
(Messrs. Mallett & Son)



Fig. V. UPHOLSTERED BACKED ARMCHAIR WITH MAHOGANY FRAME CARVED WITH SCALLOPING. Circa 1760
(Messrs. Rice & Christy)



Fig. VI. OAK-PANELLED CRADLE. Dated 1682
(Messrs. Liberty & Co.)

furniture belonging to past collectors. It is this constant reappearance in the market of pieces of furniture from such collections that permit the antique trade to continue dealing in fine examples. The selling of a fine piece to America may confer an immediate benefit upon an individual dealer, but every piece that goes out of the country makes the future of the trade in old English furniture more uncertain. Continual export must eventually denude the country of its old furniture as there can only be a limited supply. At present, however, the process of exportation enhances the market value of those pieces that remain, a consolation to collectors who own or purchase fine examples to-day. Colonial American furniture is an example of how scarcity produces high values. On the other hand, an article that becomes too scarce may result in the demand dying out and the market for that article ceasing to exist, which circumstances may confront the dealer in English furniture in thirty or forty years' time.

The following are notes concerning the pieces of furniture illustrated and they are reviewed in order of their approximate dates.

ARMCHAIR AND TABLE COMBINED

The armchair and table combined, made of oak (Fig. I), is an example of the chair-maker's craft, and, judging from extant specimens, was first made during the middle of the XVIIth century. This combination is known to-day as a Monk's table—a term unlikely to have been used originally. A chair of this type was made by three different craftsmen—the joiner, the turner and the carver. The joiner and the carver belonged to the same company or guild, the turner to his own company. This, however, only applied to joiners and turners working within the City of London and its liberties. In

large provincial towns, as Chester or Norwich, the joiners, turners and carvers were often combined together in one company. Chairmaking was a specialised branch of the joiner's craft, and joiners who made mostly chairs were termed chair-makers.

The extremely interesting chair under review is a typical example of the straightforward construction of XVIIth century joinery. The skeleton of the construction is due to the joiner's craft, the decoration to the turner's and carver's crafts. One especially rare feature of this example is the design of the incised decoration on the underneath of the table top, geometrical in character but Gothic in inspiration.

OAK-PANELLED CRADLE

The oak-panelled cradle (Fig. VI) is another example of the joiner's, carver's and turner's crafts. The stile, rail and panel construction, held together by mortice and tenon joints, was the joiner's traditional way of making furniture and panelling, from the XVth century, and even earlier, and it has continually been employed up to the present time. An interesting feature of this cradle is that on the hood is incised the initials—P. W.—A. W., with the date 1682. Presumably the initials are those of the parents and the year is that of the birth of the child.

ESCRITOIRE

The escritoire (Fig. VII) makes an interesting contrast to the cradle as regards construction, especially so

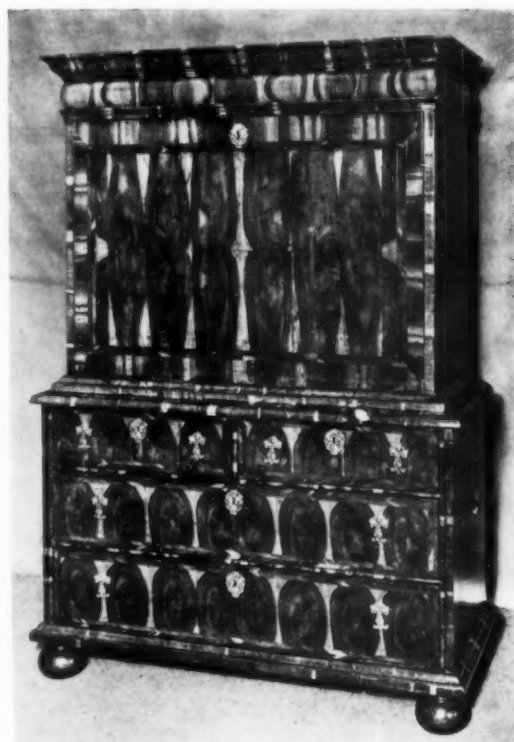


Fig. VII. ESCRITOIRE VENEERED WITH FRUIT-WOOD. Temp. Charles II. (Messrs. H. M. Lee & Sons)

FURNITURE AT THE ANTIQUE DEALERS' FAIR

as the pieces are contemporary. The *escritoire* has its surfaces veneered with a finely figured wood (probably a fruit-wood) on a deal carcass. The carcass is made of boards shot-jointed together, and the fall is of a flush-framed construction. This veneered carcass construction, introduced into England in the time of Charles II, was executed by cabinet-makers, a type of craftsmen who at this period came into being owing to the increased refinement of furniture. Cabinet-makers were an offshoot of the joiners and belonged to the same company.

A veneered carcass construction was by no means as sound as the joiners' framed panelled construction, as it did not allow for shrinkage of the wood, which, when it took place, cracked the veneer. This did not occur in panelling as the panel was loose in its groove in order to allow for shrinkage.

VENEERED FURNITURE

The unusual *escritoire* illustrated is an early example of veneered English furniture. The mouldings are



Fig. VIII. SECRETAIRE CHEST VENEERED WITH YEW AND LABURNUM. *Circa 1785*
(Messrs. M. Harris & Sons)

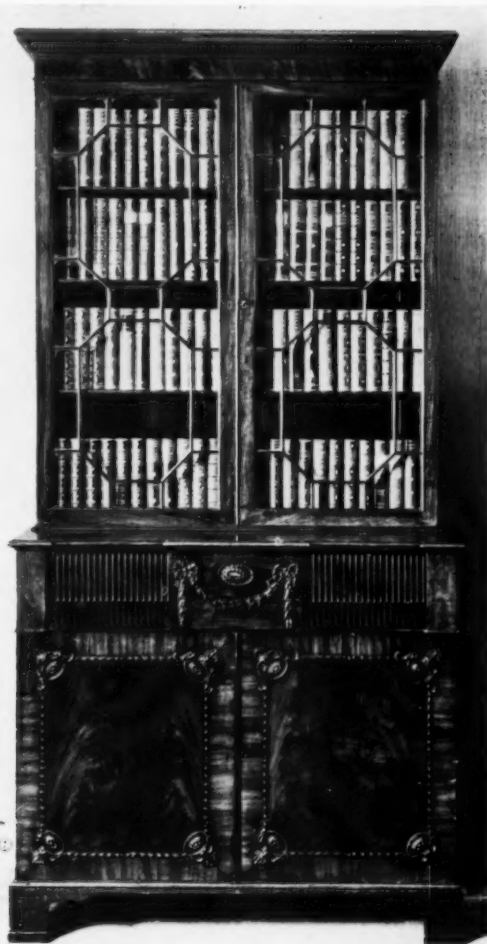


Fig. IX. MAHOGANY BOOKCASE WITH GLAZED DOORS. *Circa 1780*
(Messrs. Frank Partridge & Sons)

heavy and bold in section, and the herringbone inlay framing the drawer fronts and fall is wide in comparison with that found on later pieces. (See walnut bureau bookcases, Figs. XI, XV).

BUREAU BOOKCASES

The three walnut bureau bookcases (Figs. X, XI, XV) are all excellent specimens of the cabinet-makers' craft of the first quarter of the XVIIIth century. The variation of the tops of the two elaborate examples shows the wide range of design employed by the cabinet-makers for the same piece. The bureau with the straight cornice of cavetto section is more in accordance with the English tradition, as a far larger number were made of this type than with shaped or pedimented tops. A feature of these three bureaux denoting their quality is the well-marked veneer on the fronts.

The bureau bookcase (Fig. XVI) decorated with red japan is of similar construction to the veneered example except that instead of being veneered the

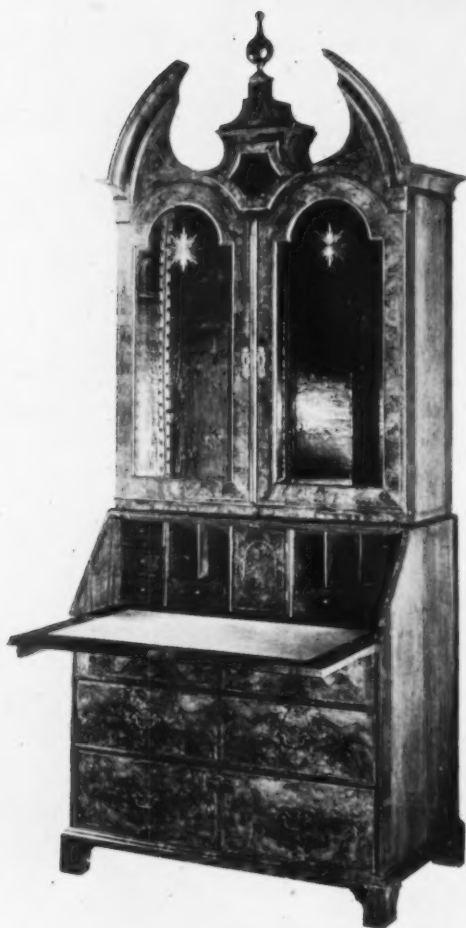


Fig. X. WALNUT BUREAU BOOKCASE WITH
BROKEN ARCHED PEDIMENT. Temp. Queen Anne
(Messrs. Edwards & Sons)

carcass is japanned. The proportions of this piece are particularly pleasing, the upper part being unusually tall in relation to the base. The three finials and their bases crowning the pediment have no relation to its design. In such a case, although original to the piece, removal would not be an act of vandalism.

KNEEHOLE DRESSING TABLE

A piece of veneered walnut furniture that is of particular interest is the kneehole dressing table (Fig. XXI). On one of the drawer bottoms is affixed the trade label of the makers: G. Coxed and T. Woster. From the quality of this table and other extant pieces of labelled furniture by these makers it would appear that they specialized in the production of walnut furniture of the best type. A piece of English furniture that bears the maker's label is extremely rare. A collection of such labelled pieces would be of the greatest value

to the student, as not only does a label indicate a London or provincial made piece, which is of especial interest as regards the quality, but it is of considerable assistance in dating various types of furniture.

WALNUT BUREAU.

A piece of walnut furniture that is becoming increasingly difficult to find to-day is the small walnut bureau of good quality similar to the example illustrated (Fig. XXIII). The highly figured veneer and the interior fitment, concave on plan, are pleasing features.

TALLBOYS

The two tallboys (Figs. XX, XXII) or double chests of drawers as they were originally called, one of walnut



Fig. XI. WALNUT BUREAU BOOKCASE WITH UN-
USUAL DOMED TOP. Temp. Queen Anne
(Messrs. Stair & Andrew)

FURNITURE AT THE ANTIQUE DEALERS' FAIR



Fig. XII. WINDSOR CHAIR of ash and beech with rail back. Middle XVIIIth century (Messrs. Phillips of Hitchin, Ltd.)



Fig. XIII. WINDSOR ARMCHAIR of yew with elm seat in the Gothic manner. Third quarter of XVIIIth century. (Messrs. Phillips of Hitchin, Ltd.)



Fig. XIV. PIER GLASS IN GILT GESSO FRAME. Temp. George I. (Kent Gallery Ltd.)



Fig. XV. WALNUT BUREAU BOOKCASE WITH
LOOKING-GLASS PANELS. Temp. Queen Anne
(Messrs. Gerald Jackson, Ltd.)

and the other of mahogany, make an interesting comparison. This piece of furniture appeared to have been first made about 1725-30, and continued in favour to the end of the century. Many tens of thousands must have been produced throughout this period of seventy-five years. Up to 1750-60 they were usually of veneered walnut, but in the last half of the century they were made of mahogany, some with solid drawer fronts and others veneered. Their general design was the same (compare examples illustrated), the upper chest with three small and three long drawers, and the lower with three long drawers. The long drawers in each chest are of varying depths; the uppermost drawer being the shallowest. The front corners of the upper chest were usually canted and decorated in walnut examples with fluting, and in mahogany either with fluting or



Fig. XVI. BUREAU BOOKCASE OF RED JAPAN.
Temp. Queen Anne
(Messrs. M. Harris & Sons)

FURNITURE AT THE ANTIQUE DEALERS' FAIR



Fig. XVII. MAHOGANY PEMBROKE TABLE DESIGNED IN THE FRENCH STYLE. Late XVIIIth century
(Messrs. A. G. Lock)



Fig. XVIII. MAHOGANY PEMBROKE TABLE with oval top and legs decorated with inlay in different woods. Late XVIIIth century
(Messrs. Keeble, Ltd.)



Fig. XIX. MAHOGANY COMMUNE WITH SERPENTINE FRONT. Circa 1760.
(Messrs. Stuart & Turner, Ltd.)



Fig. XX. WALNUT TALLBOY. Temp. George II
(Messrs. A. & R. Lock)

applied fret. The two examples illustrated are unusual in the respect that the lower chests have the corners canted as well.

SETTEE WITH BROAD CHAIR BACKS

The settee (Fig. XXIV) with the two broad chair backs veneered with walnut with the figure arranged vertically on the splats is a typical example of the chair-maker's craft of the time of George I. The arm with its support in one continuous curve is of a type that is one of the most graceful of its period.

TWO ARMCHAIRS

The upholstered backed armchair (Fig. V) with mahogany frame is of a particularly interesting design. The whole of the framework is skilfully carved in imitation of the scales of a snake. The undulating curves of the arm supports, seat rails and legs are also characteristic of the form of a snake. In this chair therefore, both the form and the ornament are in harmony. Unfortunately, the modern upholstery material and trimming detract from and destroy the graceful lines of the chair's structure. The taste for *Chinoiserie* in the third quarter of the XVIIIth century affected the chair-maker's craft, as it did all other crafts. The armchair (Fig. III) with the back filled with lattice is a most pleasing and graceful example in the Chinese taste. The merit of the design lies in the fact



Fig. XXI.

PIER GLASS in cross-banded walnut frame. Temp. George I.

BRACKET CLOCK with movement by Knibb, in walnut veneered case. Late XVIIth century.

WALNUT DRESSING-TABLE. In a drawer is the label of the makers, G. Coxed and T. Woster.

(J. M. Botibol)

FURNITURE AT THE ANTIQUE DEALERS' FAIR



Fig. XXII. MAHOGANY TALLBOY, decorated with applied fret. Circa 1775 (Messrs. Hotspur Ltd.)

that the Chinese character has not been over-emphasized. The designer has combined with a spirit of harmony and gaiety reticent curves, lattice and carved ornament in one composition.

MAHOGANY COMMODO AND BOOKCASE

The mahogany commode with serpentine front (Fig. XIX) is an example of how a finely-figured veneer gives a rich and decorative effect to an otherwise simple design. One of the principal reasons for the XVIIIth century cabinet-maker's success in design was that tradition taught him the restrained use of ornament. He recognised that fine figured wood was in itself ornamental, and the addition of carving was unnecessary.

The mahogany bookcase illustrated (Fig. IX), although of fine quality craftsmanship, errs in this latter respect.

SECRETAIRES WITH FIGURED VENEER

The secretaire (Fig. VIII), with a fall-down front for writing, is a rare example, far unlike the majority of secretaires of this design, it is veneered with figured yew and the drawer fronts and fall are banded with laburnum.

Another piece veneered with a fine wood is the harewood writing-table (Fig. IV). The fitment with drawers and pigeon-holes sinks down into the compartment supported on the platform fixed to the legs. It is raised by means of a spring similar to the action of a jack-in-a-box. Pieces of furniture fitted with mechanical contrivances of this type came into favour at the end of the XVIIIth century, many being designed by Thomas Sheraton.

WRITING TABLE WITH PAINTED MEDALLIONS

The small writing-table (Fig. II) supported on six tapered legs and veneered with a finely figured mahogany, is a typical piece of furniture of the Sheraton school of design. The cabinet work is of the highest quality, and the design, with its painted oval medallions, is elegant and in every way suitable for the purpose of a lady's writing-table.

PEMBROKE TABLES

The two Pembroke tables (Figs. XVII & XVIII) although contemporary in date, show the extreme variation in design that was indulged in by cabinet-makers in the last quarter of the XVIIIth century. In this period many new types of furniture were invented, and several styles of design were employed.

MAHOGANY WRITING TABLE

The mahogany writing-table (Fig. XVIII), although made in the early XIXth century, possesses considerable attraction as a piece of furniture. The earliest writing-table with bookshelves that is recorded is the one that



Fig. XXIII. SMALL WALNUT BUREAU. Temp. George I. (Messrs. W. Williamson & Sons)



Fig. XXIV. SETTEE OF DOUBLE CHAIR FORM VENEERED WITH WALNUT. Temp. George I.
(Messrs. Stair & Andrew, Ltd.)

was originally owned by Samuel Pepys, and which is now in the Pepysian Library at Magdalene College, Cambridge.

LOOKING GLASSES

The designs of the frames of the two looking-glasses illustrated (Figs. XIV & XXVI) are both of outstanding merit. The earliest example (Fig. XXVI) with an arched top surmounted by a carved open-work cresting is of a very unusual type, being strongly French in character. It was unquestionably the work of a very capable designer, perhaps a French Huguenot working in England.

The second looking-glass which has a frame finely worked in gesso, must also have been designed by a skilful ornamentalist. This example, however, belongs to the English tradition, although it is far more elaborate than the usual type of pier glass in a gesso frame.

The oval pier glass (Fig. XXV) is of the Adam school of design. The cresting which incorporates in its design the *motif* of a lyre is unusual. If the mask in the apron piece were omitted the design would be more satisfactory, as it detracts from the cresting which should be the most important feature of the frame.

THE WINDSOR CHAIR

This review can be appropriately terminated by the following remarks on the Windsor chair, two examples

of which are illustrated (Figs. XII & XIII). Windsor chairs, unlike other English chairs, have a peculiar quality of their own. Their design was governed by the method of construction. The woods used for their manufacture were many and varied, their selection being due to their appropriate qualities and whether they were available in the localities in which the chairs were made. The construction was the most straightforward and the simplest that could be devised because cheapness was an important factor of production. The making of Windsor chairs grew into a tradition, and it is because of this that their varying designs possess so much æsthetic merit. The two chairs illustrated are both interesting specimens. In the comb-backed example (Fig. XII) the splay of the legs, their turned decoration, and the simple treatment of the back with its shaped splat, are all typical of the qualities of design to be found in a Windsor chair.

It is the intention of the dealers contributing to the third annual Fair to show examples of pieces still available in the fine quality field. If prices are not yet commensurate with rarity, it is only a question of time, when the inexorable law of supply and demand will work its will. There is food for reflection in that fact for the optimistic collector who procrastinates, and the owner of inherited possessions who is unadvised regarding their merits.

FURNITURE AT THE ANTIQUE DEALERS' FAIR

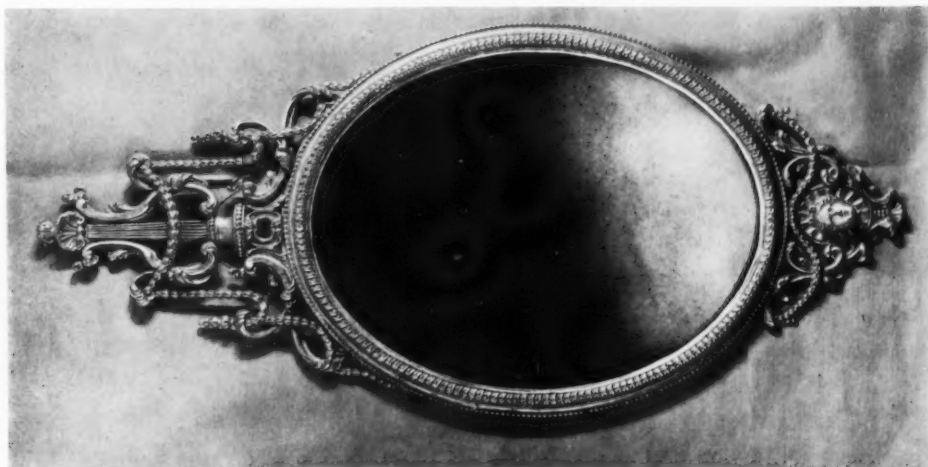


Fig. XXVII. COMPANION PIER GLASS TO
EXAMPLE ILLUSTRATED (Fig. XXV.)



Fig. XXVI. LOOKING-GLASS IN CARVED AND
GILT FRAME WITH ARCHED TOP. Temp.
William III. (Messrs. Frank Partridge & Sons)

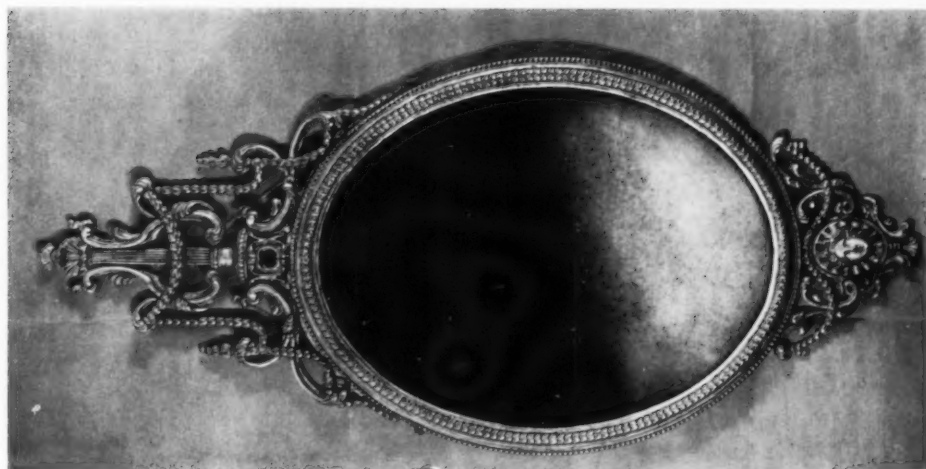


Fig. XXV. OVAL GILT PIER GLASS. Late
XVIIIth century.
(Messrs. Owen Evans-Thomas, Ltd.)



Fig. XXVIII. MAHOGANY PEDESTAL WRITING TABLE WITH DRAWERS AND BOOKSHELVES. Early XIXth century. (Messrs. Owen Evan-Thomas Ltd.)

CABINET IN ADAM STYLE

In conclusion a note on the decorated Cabinet in Adam style, which is the subject of our colour plate :

Decorated cabinets of this type, which were more ornamental than useful, were employed in the late XVIIIth century for furnishing the drawing-rooms of town mansions. This example is so strongly reminiscent of the style of Robert Adam that there is every likelihood that it was designed by this architect. An interesting contemporary reference to Robert Adam assisting a client in the choice and design of furniture for a drawing-room is contained in an original letter written by Lady Knatchbull and addressed to "Robert Adam Esq., Adelphi." The letter is dated November 17th, 1774, and reads as follows :

"Lady Knatchbull Presents her Compts to Mr Adam & the Ladies, desire to know how they do, she

is in Town for one day & wishes to have half an hours Conference with Mr Adam concerning the furniture for her drawing room, & will be glad to wait upon him at any hour he shall appoint tomorrow, or if more convenient to him to call on her at Mr Harris's by ten in the Morning or Else any time of the Evening tomorrow as she goes early on Saturday into Kent,
"Lincs inn fields Thursday."

It would be interesting to identify the Mr. Harris mentioned in the letter. Presumably he was a cabinet-maker and upholsterer.

The cabinet under review is exceptional as regards the fine execution of the painted plaque, which is in the style of Angelica Kauffmann. The sides of this cabinet open, enclosing cupboards with shelves.

GLASS AT THE ANTIQUE DEALERS' FAIR

By JOHN BISHOP



A, 7½ in.

B, 6 in.

C

D, 6½ in.

E, 7½ in.

Fig. I. BALUSTER GLASSES

In the possession of Mr. Cecil Davis

TO the uninitiated the whole lore of glass is contained in the word "Waterford," and also, perhaps, "Bristol." It is, they think, a matter of distinguishing Genuine Hand Cut from the other thing, and the actual substance is to them a hard and soulless stuff. The range of earlier drinking and other vessels is completely unknown to them, as is the fascination of the study of glass—the history, the subtle nuances of the metal, the variety, and above all the beauty. But at the Antique Dealers' Fair there will be found, at the stalls of the glass specialists, some fine examples from about 1700 to and including the later cut glass. In parenthesis it may be said that the moment presents golden opportunities, as prices are low.

In this article I hope to give a brief and elementary survey of English glass, of, roughly, the XVIIIth century, for it is in this period that the art was at its height, and English glass (for London was the headquarters) was renowned and exported over a large part of the world.

The fact that I start at 1690 does not mean that there was no earlier glass in England—far from it—but it was at this time that the London glasshouses began to turn out what we may call essentially English products.

The first group of vessels belong to what is known as the Baluster Period, which lasted from 1690–1715, though its best days were over after 1710. The baluster, or, more usually, the inverted baluster, was the basic stem-motive for the primitives of this group, and its shape can be seen by referring to Fig. I, C and E, where the stem of C (excluding the bottom knob), and the lower half of E demonstrate the inverted baluster (C,

by the way, is a sweetmeat glass, mentioned later). The baluster group is remarkable for massiveness and grandeur, wherein the æsthetic principle lies in form and right design rather than applied ornamentation. At first the bowl took almost invariably the form of a truncated cone with straight sides, and was longer than the stem. The simple formula of bowl and baluster was gradually elaborated. The bulb became compressed, sometimes angular, and was combined with other motifs, what time the stem slowly lengthened.

These, the finest of all our glass, contained, as one may see (Fig. I), an enormous mass of material, or metal as it is called, but it must not be considered that this was due to primitive clumsiness. A few years before, in 1677, a new metal had been perfected, into which was introduced a lead flux, and this gave it the qualities that are so justly famous—weight, brilliance, and a kind of lusciousness. The form was deliberately intended to show off this rich substance to maximum advantage, and nobly did it succeed; B and D are good examples of this earlier period. Each glass will be seen to have a bubble in the stem, an intentional contrivance to catch the light and enhance the brilliance.

The later period, 1710–1715, is illustrated by glasses A and E of Fig. I. The previously mentioned attenuation and elaboration are well brought out. Glass E has other features of note; firstly, the bell bowl, which its length and narrowness proclaim to be that of an ale glass—a great rarity in this form—and, secondly, the domed foot. Furthermore, all the feet in this plate are seen to be folded, that, is folded in underneath.

A P O L L O



A B C D E F

Fig. II. OPAQUE AND AIR TWISTS

In the possession of Messrs. Arthur Churchill, Ltd.

The first radical change came in 1715, when contact with German exports and the possession of a Hanoverian king resulted in the Silesian stem, high shouldered, flat-sided (four to eight sides), sometimes plain, sometimes reeded and embossed. In it one may detect the much elaborated inverted baluster. Fig. IV, A, B and E, have stems of this type, though of the glasses themselves more anon.

Till about 1730 this pattern held sway. The bowls lost their rigidity of outline, and began to curve a little

outwards at the rim to complement the stem form, and inwards at the base; while ingenuity was used in permutations of stem detail. Indeed, though the best days had passed with the balusters, design was still paramount, and some very beautiful vessels belong to the period.

But novelty was demanded, so the Silesian stem then (1730) ceased as a feature of the drinking glass, though sweetmeat dishes and candlesticks were so equipped for many years. The new pattern was in



A B C D E

Fig. III. JACOBITE GLASSES

In the possession of Mr. Cecil Davis

GLASS AT THE ANTIQUE DEALERS' FAIR

the nature of a throw-back to the old balusters, but in a much attenuated form—evidence of declining virility. Bowls remained much as before, that is, round-based and flared at the rim, but they were perched upon long, thin, many-knopped stems whose chief features were the real and the inverted baluster, superimposed each on each, or combined with knops. Many combinations had to be evolved, since there was much length of stem to be filled up. The supposition was that this length would produce a more refined effect, and, indeed, at their best these glasses are refined, and most elegant.

The glasses so far described had been built up piece by piece, and the blowing iron, that up to about 1675 had been used for most parts, now produced only the bowl, the rest being manipulated at the chair. But in 1720, or thereabouts, a modified technique was used that consisted of drawing out the mass of metal at the base of the bowl into a plain stem, and the result, especially in the case of the celebrated low-knopped Kit-Kat type, was often very good. (See Fig. III, B and E, for drawn stems.) It is not possible to separate neatly the various phases that were now introduced, as they overlap to a considerable extent, but these plain stems ran through to about 1745, the light balusters coming to an end about 1740.

* * *

In 1746 the industry was thriving, with the inevitable result. Revenue was needed; the well-fed victim stood at hand. So, in this year of great moment in the industry, there was imposed the First Excise Duty, a tax on the commodities and not the finished article. The natural results were, first, that the lead was skimmed, making the metal harder and colder-looking; second, that the amount of glass was reduced, thus changing the whole character. A few years before the Excise another type of stem, which I have purposely not mentioned before, had been developed from the chance effects of former years.

Small bubbles were introduced into the mass of metal at the base of the bowl, the stem was drawn out as before, but the bubbles were drawn out too, the whole stem was twisted, and the result, the air-twist, may be seen in Fig. II, D, and Fig. III, D. These early air-twists have a rather elephantine appearance, but now, as a result of the Excise, they became more refined, and a new method was introduced. Long sticks of air-twist were drawn out, cut off according to the length required, and fitted, above with a bowl, below with a foot, and, *voilà*, the three-piece glass (Fig. II, E and F, Fig. III, A and C). Some delightful glasses were produced in the air-twist period, a quite remarkable vivacity being imparted by the long, apparently inter-laced bubbles. Various types of twist were used, both plain and complex.

The three-piece method did not entirely supplant the other for air-twists, but for the next group of glasses it had to. These are the well-known opaque twists, introduced about mid-century, where the bubbles of the air-twists were replaced by threads of opaque white enamel, and, later, coloured (these latter are rare). What looks like a miracle was actually quite simple. Canes of opaque glass (enamel) were introduced into the mass, called the *paraïson*, the whole was re-heated, drawn, and twisted, canes and all. These glasses were made in large numbers till 1777, when enamel was taxed, and they were discontinued (Fig. II, A, B and C).

The last group to be mentioned is that of glasses with cut stems, dating from about mid-century onwards, and coming into general favour after the demise of the opaque twists. Their form was roughly that of the preceding types, and it did not vary greatly.

These, then, are the bare outlines of the progress of plain glasses during the century.

The next category to be considered, very briefly, is that of glasses engraved with historical associations. In those mid-XVIIIth century days drinking was an important occupation, and much ritual surrounded it.



A

B

C

D

E

Fig. IV. SWEETMEAT GLASSES
In the possession of Messrs. Delomosne & Son, Ltd.

A P O L L O



Fig. V. IRISH BOWL
In the possession of Messrs. Arthur Churchill, Ltd.

Therefore one may easily understand that opportunities for toasting were not lost, and of all opportunities the forlorn Jacobite cause was the best. Being proscribed, it was all the more attractive, and special glasses were made for the occasion. The main element in the engraving (Fig. III) was a spray of rose bush with a rose and one or two buds. On the opposite side there is perhaps a star, or a dove, or a butterfly, or an oak leaf. All these symbols have a place in the allegory, and bear on the hope of possible return. Sometimes there is an inscription, such as "Fiat," or "Redeat."

Most of these glasses are air-twists with various bowls, and sometimes they are attractive in appearance, sometimes not. There are other engraved glasses too numerous to mention here. As a tribe they are expensive, and much faked, but complete reliance can be placed in the well-known specialists in drinking glasses, who made it their business to weed out the false.

Fig. I, c, and Fig. IV show a very decorative type known generically as sweetmeat glasses. The usual form of bowl, as one may see, is a flat double ogee. But it is an open question whether they are all sweetmeats, or whether some, for instance Fig. V, A and B, are not drinking glasses. It will be noticed that the bowl rims are not everted, whereas those of C and E are, and would be most uncomfortable to drink from. As for D, it would be impossible. So there the problem rests. I may say that the wide, shallow bowl, thin blown and looking as if made for drinking, is well known in Netherlands glass of the XVIIth century.

As for cut glass, little need be said here. The brilliant English metal was ideal for the purpose, and our cut glass attained much fame on the Continent, not so much for skill of cutting—for the Germans were far ahead of us there—as for brilliance. The art of cutting was known in London before 1740, and made headway gradually. It was not till later that the industry began to flourish in Ireland, where it remained untaxed, and the early Irish pieces, such as those on Figs. V and VI, date from about 1780. Ceiling and table chandeliers are well known, and their very great beauty generally appreciated.

Coloured glass was introduced approximately in 1750, and was made in many places, among them Bristol, thus giving rise to the "Bristol" shibboleth.



5 ³/₄ in. 11 in. 5 ³/₄ in.
Fig. VI. RARE IRISH COVERED BOWL AND TAPER STICKS
In the possession of Mr. Cecil Davis

SILVER AT THE ANTIQUE DEALERS' FAIR

BY W. W. WATTS

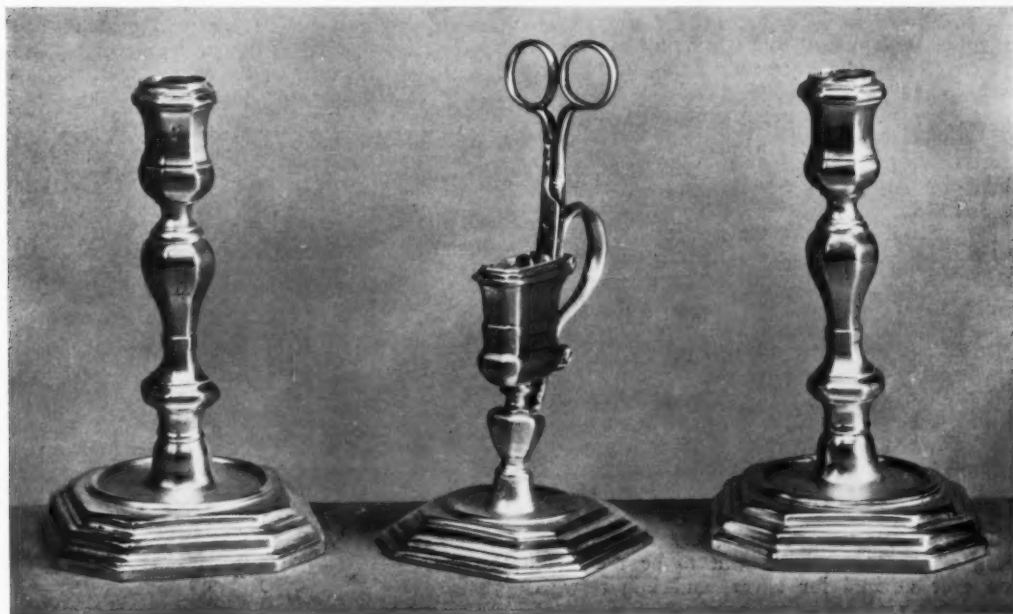


Fig. I. CANDLESTICKS AND SNUFFERS AND HOLDER.
(Messrs. Crichton Bros.)

By THOMAS FOLKINGHAM. 1707

THE valuable and attractive groups of silversmiths' work accumulated at the Fair year by year raise very interesting problems in the mind of any thoughtful visitor. This yearly succession of beautiful exhibits suggests that there is hardly any limit to the wealth of artistic silver which, in spite of much destruction, still exists in this country: the predominance of work of certain periods witnesses to the taste of the collector of to-day, while the paucity of work of early date leads to the conclusion that they are safely and more or less permanently in the hands of private connoisseurs or public institutions. A primary consideration is—whence was the mass of silver metal obtained, especially in mediæval times? We know, of course, that there were a few silver mines in England, but of none sufficient to account for the vast amount of vessels required for the service of the Church, or even for secular use. Read, for example, the inventories of old churches and cathedrals: where did the metal come from? I suggest this as an interesting subject for research. Later, when Spain, in the XVIth century, had conquered Mexico and Peru, there was no lack of silver; these countries, and probably Eastern Europe, supplied all that was needed. Another striking fact is the enormous amount of artistic silverwork continuously produced: it is clear that the art of the silversmith must have been one of the foremost in the country, and the silversmith a craftsman of recognised standing and reputation. Queen Katharine of Aragon had her silversmith, so did

Cardinal Wolsey: and one or two silversmiths—with what authority we know not—have dignified themselves by assuming the title of the “King’s Cup-maker.” The names of eminent craftsmen of later days have been preserved to us, and they prove that not only in London but in almost every important town of the kingdom their art was one of the most active and well-patronised industries.

At the time of writing one can only illustrate and refer to a few of the treasures which are to be seen. Of mediæval work is a strikingly beautiful chalice and paten (Fig. I), the former of firm chaste outline, well balanced as regards ornament and plain surface—a convincing example of a vessel every part of which is appropriate for the purpose for which it was intended. This example dates from about 1475, and is of the form then common throughout Western Europe. No exhibition would be complete without a number of spoons: these useful articles were made in many small towns where the art of the silversmith was rather of a limited character. Their endless variety and their widespread popularity is evidenced by the many references in wills and similar documents. We illustrate (Fig. III.) a remarkably large example of a seal-top spoon of 1592, the handle terminating in a boldly-worked gadrooned vase. In Tudor times rich examples of porcelain from the Far East had attracted the attention of the silversmith who was not slow to realize that their beauty would be enhanced by mountings of silver-gilt. Such pieces are

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rare, but the happy combination of two rich substances has always made an irresistible appeal to the discriminating collector. A lovely grace-cup of 1613 recalls a vessel much in vogue during the opening years of the XVIIth century when a definitely English style came into being. This vessel assumed several forms; some are plain, others chased; but all of delicate outline. The example illustrated (Fig. IV) is chased with two bands of foliage divided by one of guilloche ornament. It is possible still to detect a lingering trace of the departed German influence in the foliage which seems somewhat Holbeinesque in character.

An entirely new movement is seen in the silver of the Restoration period, when the silversmith yielded to the prevailing desire for gorgeous show and elaborate ostentation: he produced large and massive mirror frames, furniture mounts, toilet services, maces, and much else, covering them with a riotous extravagance of ornament, in which the use of the acanthus motif predominates. Later in the XVIIth century a pair of candlesticks dating from 1693 (Fig. X) by the well-known maker, Anthony Nelme, shows that he also was infected with the same desire for elaboration. Yet at the same time the movement towards the simplicity was asserting itself: it is found in a large number of flat-lidded tankards which still exist (Fig. VII); one made at Hull in 1680 (Fig. VI), shows the fine engraving of heraldry then becoming popular. Incidentally, on this object and some others the lettering of the inscription seems to be the most appropriate ever devised for silver, and might with advantage be followed in our own day. A form of decoration affected at a slightly later period is seen in a very rare and unusually fine punch-bowl of the earlier form, without movable rim; the panels are engraved with figures in the Chinese manner, one being reserved for the arms of the original owner: the edge of the rim is enriched with applied foliage: it dates from 1688 (Fig. V). Of a year later is another punch-bowl the

rim formed of scrolls with cherub-heads between (Fig. VIII): it is by a well-known maker, Benjamin Pyne.

The arrival of French refugees who, through religious persecution or from lack of work, settled in England at the end of the XVIIth century, had a profound effect on the style of the period. New forms were introduced, and the beauty of the object depended largely on the purity of its outline; there was an entire absence of ornament and the craftsman was thus able



A



B



Fig. VI. TANKARD AND COVER. Hull, 1680
(Messrs. D. & J. Wellby, Ltd.)



C
Fig. VII. FLAT-LIDDED TANKARDS, SECOND
HALF OF THE 17TH CENTURY. (Messrs. J. R. Cookson)

SILVER AT THE ANTIQUE DEALERS' FAIR



Fig. II. PUNCH BOWL. By RICHARD BAYLEY. 1717
(Messrs. Crichton Bros.)



Fig. III. SEAL-TOP SPOON, 1592
(Messrs. Crichton Bros.)



Fig. IV. GRACE CUP, 1613
(Messrs. Crichton Bros.)



Fig. V. MONTEITH PUNCH BOWL, 1688
(Messrs. Mallett & Son)

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Fig. VIII. PUNCH BOWL. By BENJAMIN PYNE. 1689
(Messrs. Ralph Hyman)



Fig. IX. IRISH TWO-HANDLED LOVING CUP AND
COVER. By J. CUTHBERT. 1715
(Messrs. D. & J. Wellby Ltd.)



Fig. X. PAIR OF CANDLESTICKS. By ANTHONY NELME. 1693 CHARLES II PORRINGER AND COVER.
London. 1673 PAIR CHARLES II BEAKERS. London. 1681
(Mr. Reginald Davis)

SILVER AT THE ANTIQUE DEALERS' FAIR

to avail himself to the full of the inherent beauty of the metal itself: heavy mouldings served to break up the light reflected on the plain surfaces. These effects may be seen in the candlesticks and snuffers of 1707 (Fig. I), and in a two-handled cup and cover—the new form of loving-cup—produced in Dublin in 1715 (Fig. IX). A punch-bowl of 1717 (Fig. II) finds an English silversmith endeavouring to reproduce the fine engraving in which his French brethren excelled: his work is technically excellent and his ornamentation modestly subordinated: but he does not appear to have grasped exactly the spirit of the Louis XIV diaper decoration.

Of later XVIIIth century work there is a goodly quantity: this period which was concerned largely with domestic silver has always appealed to the collector: its productions not only harmonized with the architectural setting of the times but have the advantage of being usable. An Irish salver made in 1775 (Fig. XI) has a finely cast and chased rim of wavy outline; and although eighteen inches in diameter the surface is wisely relieved only by a charmingly engraved coat of arms in the centre. Lastly we may notice a work of that excellent craftsman, Paul Storr, a silver-gilt and ebony inkstand of 1818, a presentation piece to Frederick, Duke of York, son of George III (Fig. XII). This silversmith, who rivalled his predecessors in technical ability, was largely influenced by French contemporary work in ormolu: his modelling is superb and his craftsmanship little short of marvellous, but his designs are at times hardly appropriate to silver. However, of the later school of silversmiths he is easily the foremost.

Most periods are represented at the Fair: and it is of interest to note that the contributions of the various dealers go to show the trend of popular taste at the present day: for it will be noticed that there is a fairly large proportion of objects of simple form, free from

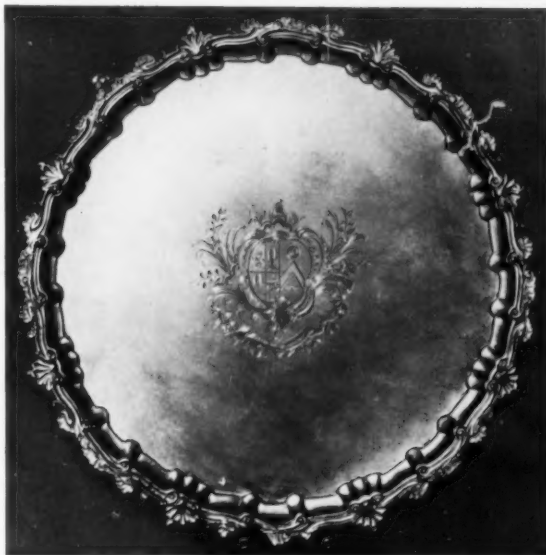


Fig. XI. IRISH SALVER. By JAMES CRAIG. 1775.
(Sussex Goldsmiths & Silversmiths Co.)

ornate decoration, and such as could nowadays find their use in everyday life. The sumptuous *tours-de-force* of Tudor days and the magnificent masterpieces of the Restoration period must always command admiration: but equally the simple plain vessels of the last two centuries have now come into their own and have inspired the less wealthy with a desire for their possession, a desire which springs from a sincere appreciation of their beauty.



Fig. XII. CHALICE AND PATEN. Circa 1475
(Messrs. Crichton Bros.)

NOTES FROM PARIS

BY ALEXANDER WATT

THE exhibition now being held at the Galerie André Weil is one of unusual interest. Here a collection of one hundred and thirty carefully chosen gouache paintings presents a survey of this art during the XVIIIth century in France. These delicate, miniature paintings well convey the spirit of this refined age. One leaves the Galerie André Weil imbued with the charm, elegance and intimacy of the French XVIIIth century; the period when gouache painting—an essentially French art—was at its height. In point of fact, if we consider tempera work as a technique apart, it will be seen that there was little evidence of the use of this medium before the XVIIth century in France, Flanders and Italy. Gouache painting attained its fullest expression under the reigns of Louis XV and Louis XVI. The technique of many of the painters and their preference for the small and intimate subjects of the time lent themselves excellently for the employment of this medium.

Baudouin and Lavreince were two noteworthy exponents of this style. Baudouin was a pupil of Boucher (whose daughter he married) and executed his intriguing compositions with a spirited ability that won the admiration of his contemporaries. His well-known "*Le Coucher de la Mariée*," "*Le Lever*" (which figures prominently in this exhibition) and "*L'Epouse indiscrete*" were, with many others, popularized in engraving. Although Nicolas Lavreince—whose real name was Lafrensen—was born and died in Stockholm, his having lived in France for over twenty years, and the esprit of his talent, earned him the reputation of a French artist. His technique was somewhat finer and more effeminate than that of Baudouin. His "*Coucher des Ouvrières en mode*," a beautiful study in grouping, rhythm and movement is one of the principal exhibits at the Gallery André Weil.

Louis Moreau was one of those who excelled at landscapes in this medium. He was the first to offer us these views of the Ile-de-France, where the sky is transparent and the leaves of the slender trees seem to tremble in the breeze. This beautiful corner of France was never better portrayed than in Moreau's gouaches. His "*Chasse aux Canards*" is a rare example of the delicate craftsmanship of this medium, while his "*Paysage*" might be a light and subtle rendering of the combined art of Rousseau, Constable and Turner.

The works of Mallet have a particular appeal for their subject matter. They invariably translate the elegant or intimate life of the century. These scenes show us the practices, costumes and interiors of the time, and as such are precious documents as well as masterpieces of the art of gouache painting. An excellent and rare example of these qualities is the charming little "*Chapeau neuf*."

Many of these painters in gouache, however, preferred historical subjects, or sought commissions to paint towns, villas and parks. Typical of such, in this

exhibition, are Lallemand's "*Vues de Ports*" and Mongin's "*Vue du Parc de Marly*." Then there were many of this school who, like Borel (whose "*Le Chatiment*" is a marvel of detailed workmanship) and Queverdo, practised fashion drawing and illustration work.

Many of the great masters of the French XVIIIth-century school of painting worked in gouache, both for a love of the art in itself and for rapidly sketching on paper the first inspirations of a painting, a process to which this light and fluid medium lent itself well. Fragonard was one of those who, for both these reasons, often employed this technique. This most talented of draughtsmen is represented in the present exhibition with one enchanting gouache, "*Enfants jouant dans un Jardin*."

The art of painting in gouache continued during the Revolution until the reaction of David and his pupils, when it fell into disuse. It was only towards the middle of the XIXth century that it came back into its own with the romantic painters Eugène Lami and Deveria.

Monsieur André Weil is to be congratulated on having formed, with the generous aid of museums and private collections in France, a rare collection of gouache paintings which have most advantageously reflected the expression of an art which enjoins with the beauty of draughtsmanship a delicacy of colouring which neither oil painting nor pastel have equalled.

The exhibition at the Galerie de "Beaux-Arts," entitled "*Les Deux Lucas*," is a subject of considerable interest to art historians for, until this present exhibition, practically nothing was known of the painter Eugenio Lucas, two of whose pictures had at one time been bought by the Prado in mistake for works by Goya.

Señor José Lazaro, the eminent Spanish art collector, who has lent the fifty-three paintings and thirty-five water-colours and drawings to the exhibition, has written an instructive foreword to the catalogue. He tells of how he one day received a letter from M. Paul Lafond, curator of the Musée de Pau, stating himself to be in possession of a painting of the Spanish School, and which he would have attributed to Goya were it not for the signature "Lucas." He requested Señor Lazaro to supply him with details of this painter for use in a catalogue. Señor Lazaro, however, knew nothing of this artist; neither could he obtain any information of him from painters or critics, until one day a curator of the National Library in Madrid happened to remark that Lucas lived opposite him. There, indeed, Señor Lazaro discovered Lucas living in the poorest of circumstances. But this Lucas was the son of the man he was looking for. Nevertheless, Señor Lazaro considered him to be a painter of quality and acquired a number of his canvases. From him he learnt much of Eugenio Lucas y Padilla, his father, and with his aid collected many of his works.

NOTES FROM PARIS



"LE COUCHER DES OUVRIERES EN MODE"

By LAVREINCE

Lucas was born at Alcala de Hénarès in 1824—four years prior to the death of Goya. He studied at the San Fernando Academy, but did not stay there long, for its traditional classic teaching was little in keeping with his aptitudes and ideas. He completed his schooling by spending a number of years at the Prado passionately studying the work of Goya and Velasquez and making many copies of their masterpieces. Lucas started his career as an artist at a time when paintings of historical subjects were much in demand, so he devoted most of his time to painting scenes of the Court of Philip IV. With the many copies Lucas made of works by Goya and Velasquez of similar subject this led to considerable confusion in the identification of his unsigned paintings. It was thus that Don Federico de Madrazo, curator of the Prado, acquired two paintings for the museum erroneously believing them to be the work of Goya. Lucas was obliged to paint from memory these two pictures before even the recognized authorities of the Spanish School were satisfied that they were actually by his hand. Théophile Gautier at one time wrote a long article praising a sketch by Velasquez, whereas it happened to be the work of Lucas, who journeyed to Paris to prove his authorship. And at the Berlin, Bruxelles and Lyon Museums are pictures catalogued as the work of Goya which Señor Lazaro contests to be by Lucas. Even the National Gallery have been disillusioned with regard to a picture attributed to Velasquez. I refer to "The Dead Warrior," which, in 1865, originated from the collection of the Comte de Pourtalès, who, in turn, acquired it from the Marquis de Salamanca, who was the patron of Lucas. The same

year that this picture entered the National Gallery, Paul Mantz wrote an article in the "Gazette des Beaux-Arts" treating at length of the then entitled "Roland mort" as an authentic painting by Velasquez.

Lucas was at the height of his artistic career in 1855, when he sent two canvases to the Paris exhibition, which earned him a most favourable recognition. From that moment he was considered one of the foremost painters in Madrid. The English Ambassador commissioned several pictures, he was ordered to carry out the decoration of the Opera House, and the Marquis de Salamanca and Don Pedro Arenas commissioned mural paintings for their palatial residences. Even the Queen, Isabelle II, called on him to paint one of the finest portraits of the XIXth century, which hangs to-day in the Royal Palace. Unfortunately, with the revolution of 1868, all his patrons fled the country and Lucas was forced to paint subjects pertaining to the political turn of events. But this availed him little, for he obtained no further commissions. Two years later, at the age of forty-six, he died in poverty.

It is interesting to note that Manet was a close friend of Lucas. They exchanged a number of letters, which are to-day in the possession of Señor Lazaro. It is generally believed that the influence of the Spanish School experienced by Manet originated from Goya. But those who are acquainted with both the work of Goya and Lucas realize that the great influence of the first was only made known through that of the second. Manet's "Lola de Valence" was directly inspired by Lucas, as also "Le Fifre," not to mention other paintings.

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No Spanish painter of the XIXth century since Goya earned such success as did Lucas; especially with regard to his seemingly improvised compositions painted with little effort and so full of life and movement. It is this free and sketchy quality of his work that has such an appeal as well as an application so typically Spanish.

In this instructive exhibition it is interesting to compare the paintings of father and son, the one surpassing the other in chromatic qualities or in the astonishing ability for conveying movement not only in individual subjects but in crowds. This, indeed, is the outstanding characteristic of the work of Lucas the father and Lucas the son. A painting by Goya and two canvases, the authorship of which is still undecided, permit us, in this exhibition, to validate the affinity between these two painters and to understand how the paintings of the one have several times been mistaken as being the work of the other.

There are, no doubt, many connoisseurs and collectors who, towards the close of the holiday months, are wondering what important exhibitions they may look forward to seeing in Paris during the autumn and winter months. They will not be disappointed, for the usual number of outstanding exhibitions that are held in the French capital every year are now being organised with customary diligence. At the Orangerie, the Cézanne Exhibition will continue until the end of the month of October. This will be followed by a great exhibition of "Rubens and his Time," due to open about November 10th and to close in February. This will be the sequel to the "From Van Eyck to Breughel" Exhibition

which, at the end of last year and beginning of this, met with such success. A Degas Exhibition will be held in February, March and April. From May until November the magnificently planned exhibition of French Primitives, on the occasion of the Paris International Exhibition of 1937, will be held at the Orangerie Museum. This ambitious programme will be brought to a close with a Van Gogh Exhibition.

Another exhibition that promises to draw widespread attention is the exhibition of Austrian Art, to be held at the Musée du Jeu de Paume next Spring. Comparatively little is known of Austrian art in Europe. The most interesting section of Primitive Austrian Art, that Herr Alfred Stix recently organized in the Kunsthistorisches Museum in Vienna, proved that this is a subject certainly worthy of deeper study. A further interest will be added to this exhibition for, being held at the same time as that of the French Primitives, visitors will be enabled to make a most advantageous comparison of the works of the Austrian and French masters of the XIVth and XVth centuries. A large collection of photographic reproductions will also be shown at the Musée du Jeu de Paume to illustrate the beautiful examples of Baroque art that flourished in Austria throughout the XVIIIth century. Paintings and sculpture of the XIXth century will likewise be given an important place in this great exhibition, the organizers of which are already assured that innumerable treasures, which have never before left the country, will be most generously lent by museums, churches and collectors.

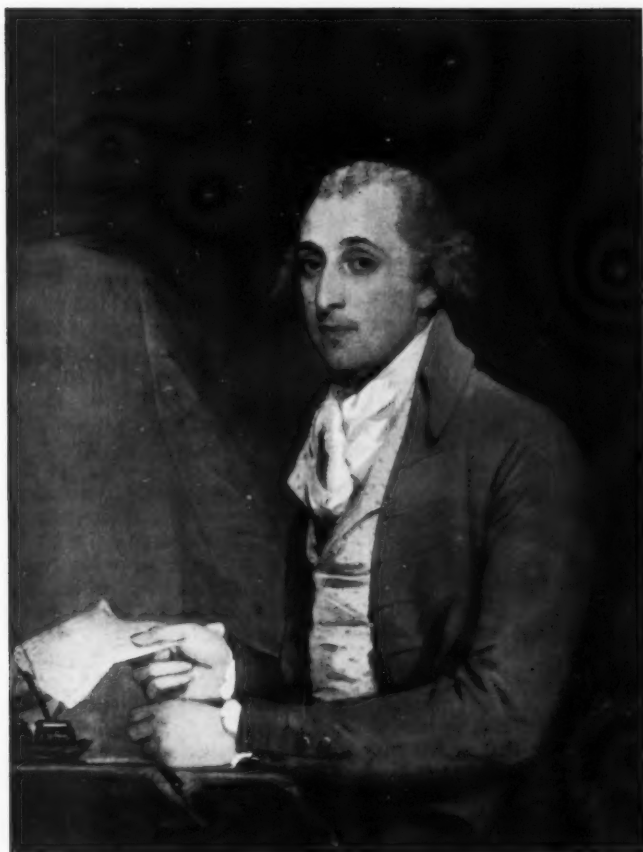


"L'INQUISITION"

By EUGENIO LUCAS, fils

NOTES FROM NEW YORK

BY JAMES W. LANE



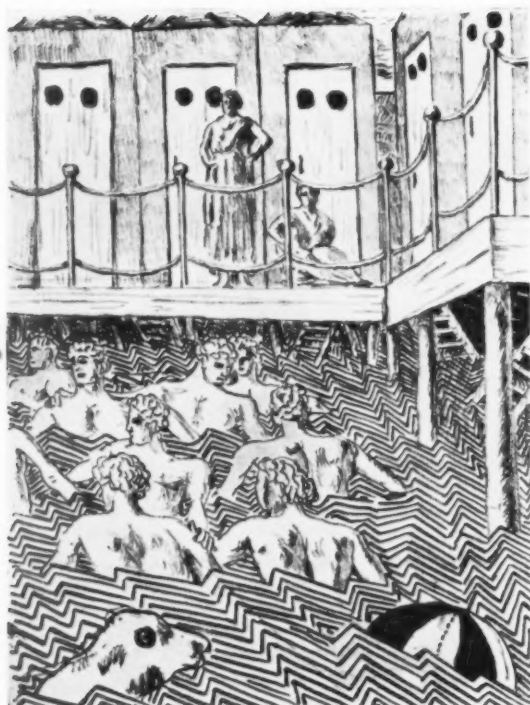
"WILLIAM BAYARD"

By GILBERT STUART

By courtesy of the Knoedler Galleries, Newport, Rhode Island

GILBERT STUART had the XVIIIth-century trick of the enigmatic smile. Gilbert Stuarts have never been as common as sparrows, even in America, so that the thirty portraits shown by Knoedler this summer at their galleries in Newport—to commemorate the tercentenary of that town, where Stuart was born—constituted a formidable assemblage. The gathering, of course, was not complete. The many American private collections with Stuarts were hardly more than tapped, but quality was uppermost in the minds of those who selected the show, as the examples lent by English and Irish owners attested. George Washington's face (the left profile) as rendered by Stuart—what is technically called "The Athenæum type"—is so hackneyed as to be little considered as art. Its cloying qualities have been overplayed by the super-cynical until honest appraisal finds it difficult to get in underneath the hedge of superficialities. On the other hand, the Vaughan type (the right side of the face)—of

which Knoedler showed a supreme example in the canvas painted in 1795 for Alexander Scott of Lancaster, Pennsylvania—is simpler. I should put simplicity down as the major note of Stuart. Actually, when he paints stuffs and backgrounds in a Nattieresque composition he paints them simply, without dwelling on the high lights that would have delighted Copley or Nattier. Thus, perhaps for a democratic and recalcitrant America, a general toning down has ensued. Stuart is neither curt nor elegant, like Thomas Sully; nor magnificent and stereotyped, like Thomas Lawrence. Technically, he had the tricks of underpainting and lighting well mastered. His colour is cool and harmonious. This and his brushwork which, as in the notation of the ink-well in the "William Bayard," is often as modern as Manet, gives him his greatest merit. On the human side, he brings out the characters of his sitters so trenchantly that (despite their smirks or evanescent smiles) he might be termed the Goya of America's old aristocracy.



FROM MYTHOLOGIE

By COCTEAU

Illustrated by Giorgio de Chirico (lithographs)
Published 1934 by Les Quatre Chemins, Paris

One of the phases of modern art that is interesting but not generally known is the part that artists play in book illustration. In a compilation entitled "Modern Painters and Sculptors as Illustrators" the Museum of Modern Art in New York has been showing original drawings, prints and water-colors done for illustrational purposes, and then the books so embellished. Most people will not be surprised to learn that the exhibitors were chiefly French, for the French have a way with illustration, an instinct for the appearance of drawings on the book page, which is often impeccable. Even Picasso refurbishing Ovid's "Metamorphoses" is a different and a better Picasso than the painter; even Chirico, incomprehensible as a painter, reaches clarity in his illustrations. The best things seemed to be "The Canticle of Canticles," illustrated by Edy Legrand; Poe's "Raven" by Manet; the "Georgics" by Segonzac; Maupassant's "La Maison Tellier" by Degas, and the work by Rouault, Charlot and Hugo. Of the sculptors, Rodin was outstanding, with big, spacious drawings similar to the ones Matisse did for Mallarmé's verses.

Of interest to collectors of slipware will be the Metropolitan Museum's recent acquisition of a dish inscribed "John Wright." This Staffordshire pottery of the XVIIth century probably was made by one of the Wrights, since many members of that family plied the potter's trade. Otherwise, the inscription would denote the recipient. This particular dish with its conventionalized tulip design is interesting to compare with Mesopotamian and Persian ware displayed near it. It

has the rich red chocolate color diagnostic of slipware, whose designs were trailed in liquid clay, yet, in spite of its monotony of monochrome, as contrasted with the subtle interweaving of many colors in the Oriental plates, it has a strength characteristic of English folk life.

To regard modern painting and sculpture from the sociological and economic standpoint is one way to understand them. The so-called "lost generation" of the post-war period has made its revolutionary influence felt in American art. The war did not touch American art as the war touched British art, but the depression did. Thus, the American painter, for instance, having lost, as well as his rich private patrons, his interest in impressionism, cubism, or other ultra-urbane problems, has turned from cultivating the beautiful to cultivating the sociological, the ironical, the running commentary. Poor people in subways or hanging about harbour wharves, ruined farms, tenement flats and foreclosure sales are depicted. The misery that so recently stalked the land found a ready propagandist in the American painter. Even his ready use of black as an economy made his work only the more lugubrious. Within the last two years, however, times for artists have changed. The Government has come to their aid. The private patron has gone out; a public one has come in, encouraging competitions, here for sculpture, there for murals, especially for the decoration of post offices and similar buildings. The painter and the sculptor, in other words, have come under the Government's rehabilitation or "relief" policy. The artist, although he had at first to fight considerable opposition, is allowed free play for expressing his own ideas of modern life. This has made him feel an integral part of modern civilization, and while more dollars have been put into his pocket, he has been inspired to better workmanship. And this all came about merely because an old schoolmate of the President, a well-known painter, dared approach him with the idea!



SLIPWARE DISH

Made by John Wright, Staffordshire, late XVIIth century
By courtesy of the Metropolitan Museum of Art

BOOK REVIEWS

MICHELANGELO THE MAN, by DONALD CORD FINLAYSON, Assistant Professor of Art, Cornell University. (Putnam). 15s. net.

THE ART OF MICHELANGELO, by H. H. POWERS, President of the Bureau of University Travel. (Macmillan.) 12s. 6d. net.

Here are two books on Michelangelo published, it seems simultaneously, in the United States. One wonders why there should be this particular interest in an artist whose whole life was a struggle with a commodity which is at a discount in all money-worshipping communities, I mean, of course, the soul. On the other hand, Michelangelo was certainly enamoured of "the colossal"; he all his life planned "big" things, big even in the material sense, and here, of course, there is a contact of ideas with the States of to-day.

Be that as it may, of the two books one deals mainly with the life, the other mainly with the art of the great Italian.

The author of the first named is, strangely enough, a university professor; and the author of the second, likewise somewhat strangely, introduces himself to the English reader merely as "President of the Bureau of University Travel."

Let us say at once that the President of the travel bureau has been much more successful in his chosen task than the Cornell University professor, whilst at the same time admitting that the latter's attempt was much more difficult than the former's.

Mr. Powers frankly professes that he approaches his task emotionally, thereby placing himself above those critics who pretend that the æsthetical values of art can be experienced and defined scientifically. Another merit of this book is the freedom with which the author dares to criticize Michelangelo's art as well as his character. In fact he begins his book by asking himself whether he would have cared for Michelangelo if he had known him in the flesh. We cannot pretend that we are always in agreement with this writer. His criticism of "The Last Judgment," on account of its nudities, for example, shows a lack of understanding; he seems to sympathise with those of Michelangelo's contemporaries who attacked the painting as indecent, ignoring the fact that the attack was based on Catholic dogma and prompted by a desire to involve the artist with the Inquisition. Mr. Powers discovers in them some moral impropriety—as compared with the ceiling figures. He therefore deems it necessary to say of Michelangelo: "Sex indulgence seems to have no place in his life and to have made no appeal to his imagination." The truth, of course, is that the whole of his life as well as of his art was permeated with a kind of sex indulgence none the less potent because it was apparently platonic and in relentless conflict with his other nature. That alone is enough to account not only for the prevalence of masculine forms in his art, for queer, almost sentimental, passages in his poetry and letters, but also for his often so strange despondence.

If one cannot always agree with its author, "The Art of Michelangelo" remains, nevertheless, essentially a fine study and a book to read.

When Professor Finlayson projected his "Michelangelo the Man" he confessedly tried to show us the artist as intelligent contemporaries, notably Vittoria Colonna, would have seen him. It was to be a lively book with literary ambitions. That too emerges from some of his sentences. It is therefore the more regrettable that on closing his study one is far more conscious of a cantankerous, cowardly, insincere, snobbish, unreliable, self-righteous, censorious old man than of a great genius. One wonders also what public Professor Finlayson could have had in mind; the initiate or the general readers. He tells us very little that even slight acquaintance with Michelangelo's earlier biographers have not revealed; whilst as regards the uninitiate his canvas is far too limited. He should have spread it more widely, including in the scene not only the political persons and events which interfered with the artist, but also the persons and conditions of the art and social world in which Michelangelo lived. We have said in the beginning of this review that the author of this book was "strangely enough" a University professor. University professors are commonly sticklers for the minutiae of style, grammar and spelling. There are numerous offences in this respect. For example, Professor Finlayson speaks of "*viscous* forebodings" and "*viscous* aspirations," which may be American however, also of "empty voids," which certainly is tautology; he tells us that the tomb of Julius II hung over Michelangelo's head "like a sword of Damocles," which surely is a solecism. More than once he spells Foix Froix and Nemours Nemour, Deity Diety, and he speaks of certain letters which were *wrangling* in Michelangelo's breast, when he no doubt means *rankling*; many printer's errors such as factotem, peurile also occur.

Whilst the student has reason to be grateful to the author not only for quoting Michelangelo's soul-revealing poetry in English and making some original suggestions as to their chronology, one is, nevertheless, left with the impression that he has not grasped Michelangelo's true character, that he has not measured the height nor plumbed the depth of his genius.

H. F.

RAGIONAMENTI SULLE ARTI FIGURATIVE. By G. SEVERINI. Quaranta Tavole fuori testo. Editore Ulrico Hoepli. Milano, 1936. Price Lire 15.

In this work on the treatment of the figure in art the writer covers an immense amount of ground, from St. Thomas Aquinas and his precursor Aristotle, as far as Bergson; and in art from the Ravenna mosaics (where he illustrates a remarkable likeness between the Archbishop Maximilian and the self-portrait of Cézanne), through Cimabue, Giotto, Sassita and Ingres, down to the modern Impressionists. But he gets nearest to his subject in his chapters on modern developments in French painting.

He had spent years of study in Paris, and written on this subject in "L'Information" from 1925-26, and later in the "Rivistata d'Arte"; and his views are personal and direct on the merits of such painters as Manet, Picasso, Cézanne and Renoir.

A P O L L O



JUBILEE YEAR—SANTIAGO DE COMPOSTELA BY MUIRHEAD BONE
From OLD SPAIN. Published by Messrs. Macmillan & Co. Ltd.

BOOK REVIEWS

It is satisfactory to find that he puts Manet in his true place in such works as the "Déjeuner sur l'herbe" (1863), inspired by Giorgione, and "Le Balcon" (1869); which he illustrates, as well as some of the geometrical puzzles of Picasso, to which he devotes considerable attention. There follows a chapter on Cézanne, who sought—as he said himself—"to make of Impressionism something really lasting," and added, "Drawing and colour are not distinct; as we paint we are drawing all the time." Lastly in this group comes Renoir, whose delicious "Nude" is the cover of this volume, and who—says the author—"after Manet has alone known how to bring together the three constituent elements of painting: line, colour and tone."

S. B.

THE LEGACY OF ENGLAND. An Illustrated Survey of the Works of Man in the English Country. With contributions by ADRIAN BELL, G. A. BIRMINGHAM, IVOR BROWN, C. BRADLEY FORD, and others. 114 Illustrations from Photographs. (London: B. T. Batsford, Ltd.) 5s. net.

This "Survey of the Works of Man in the English Country" is designed—as we are told by Mr. Charles Bradley Ford in his Foreword—as a companion volume to "The Beauty of Britain," published last spring. It seeks to give expression to the human element, which enters so largely, in an old countryside like ours, into its beauty; and forms, indeed, an integral part of those beauties.

This book is not, of course, a work of reference of the same value as such others of the Batsford publications as "The Cathedrals of England" or "The English Country House," or yet again "The English Abbey"; but it is full of information, offered by different essayists, which is discursive and often interesting or useful. In the first chapter, on "The Landscape," by E. Blunden, we amble pleasantly over the ground in the good company of Samuel Pepys, Mr. Pickwick, John Evelyn and the Rev. Gilpin, A.M., in his tours of England. But in the succeeding chapters on "The Farm" (by Adrian Bell), "The Village" (C. Bradley Ford), "The Country House" and "Country Town," "The Country Church" (G. A. Birmingham), the "Inn" and "Sport," we are on more solid ground, which affords the true background to English life in the past, and even in the present.

As in all these Batsford publications, the illustrations form an important element, and are well carried through, offering more than a hundred scenes to illustrate the subject.

S. B.

THE ENGLISH AT HOME. Sixty-three photographs by BILL BRANDT. Introduced by RAYMOND MORTIMER. (B. T. Batsford, Ltd.) 5s. net.

Photography, in spite of the claims of its devotees, cannot be called a fine art, nor even an applied art in the strictly æsthetical sense, and for that reason does not come under the ægis of *Apollo*. Nevertheless, an exception must be made in favour of Mr. Bill Brandt's "Sixty-three Photographs," introduced by Mr. Raymond Mortimer. As Mr. Mortimer's text—an admirable one—proves, one cannot subordinate the subject-matter to "the art"; in point of fact, this collection of photographic records has great literary value. They represent not only "The English at Home," but the photographer's comment on us. Though an Englishman himself, he

sees us with the fresh eyes of a foreigner, and pounces upon the good and on the bad side of our "Englishness" alike. It is not possible in this space to select the *best* photographs in this collection—they are *all* good, but would need a treatise each to do their significance full justice. No one interested in the subject will be disappointed if he buys this book on this recommendation, unless he belongs to the unintelligent, who can only see one side of everything. In fairness to "The English" however it should be said that the author has perhaps shewed the less attractive side of "home" just a little too much.

E. A.

PHILIPPE DE LASALLE. His contribution to the textile industry of Lyons. By BELLE M. BORLAND. X+49 pages, 14 plates. University of Chicago Press; Cambridge University Press, 1936. 7s.

This book is stated to be a student's essay, and it is a most creditable piece of work. A little emphasis on debatable points, and a few oversights in the tedious job of proof-reading may be excused. The lack of an index is perhaps less to be condoned, for in its preparation some repetitions, natural in an enquiry pursued at different times and in different places, might have been disclosed and dealt with.

The author rightly says that no adequate life of Lasalle, greatest among the weavers of Lyons, has been published in English. Indeed, his work is his life, and there is not a great deal to say. A fatherless boy, he was lucky in meeting those who saw his capabilities, and put him in the way of suitable training. His chance came when he took service at Lyons with Pernon, at a time when French art was supreme in the courts of Europe. In work for Catherine the Great of Russia (devised to celebrate her victories over the Turks), for the court of Madrid, and for Potsdam, as well as for Fontainebleau, Saint-Cloud and the Petit Trianon, Pernon relied much on his brilliant colleague. Little of Lasalle's work has escaped the author, and she has made exemplary use of the information she has gathered from various sources. Lasalle's merit, and it amounted to genius, lay in seeing things as a whole. This admirable quality was buttressed by a thorough training in design as well as in the technical intricacies of weaving.

The author has entered a field where there is ample scope for sound work, such as she shews herself well equipped to undertake.

A. F. K.

BOOKS RECEIVED

THE STORY OF AUSTRALIAN ART from the earliest known art of the continent to the art of to-day. By WILLIAM MOORE. In 2 volumes. (Australia: Angus and Robertson, Ltd.) 1934. 5s. net.

COURTAULD INSTITUTE OF ART. Annual Bibliography of the History of British Art. I. 1934. (Cambridge, at the University Press, 1936.) 5s. net.

GIORGIO DE CHIRICO. By LO DUCA. (Arte Moderna Italiana N.10.) 36 Tavole. (1936. XIV Ulrico Hoepli—Editore, Milano.) Lire 10 net.

AFFRESCHI ESTERNI A VENEZIA. By LODOVICO FOSCARI. Settanta Illustrazioni in Sessantaquattro Tavole Fuori Testo. (1936. XIV Ulrico Hoepli—Editore, Milano.)

THE BIRTH OF BALLETS-RUSSES. By PRINCE PETER LIEVEN. Translated by L. ZARINE. (London: George Allen & Unwin, Ltd.) 15s. net.

ART NOTES BY THE EDITOR

ROUND THE GALLERIES



WHAT YOU WILL — CE QUI VOUS PLAIRA

Designed and engraved in stipple by J. R. Smith

ENGLISH COLOUR PRINTS AT MESSRS. SABIN'S GALLERY

The collector, already familiar with the subject of this exhibition, needs, strictly speaking, to be told no more about it than that its contents are what one would expect from Messrs. Sabin's. In other words the exhibits are all in beautiful condition, and many of them exceedingly rare. The engravers, both in stipple and in mezzotint, Bartolozzi, Ward, John Raphael Smith, Dickinson, John Jones and the rest are familiar to all who have even a superficial acquaintance only with the colour prints of the period. As an "appetizer" one might mention, for example, a beautiful pair of James Ward's mezzotint after John Hoppner's paintings, entitled "Juvenile Retirement" and "Children Bathing"; or the superb set of the world-famous "Cries of London," with the first plate, "Two bunches a penny Primroses," in the scarce first issue with the words "first plate of the Cries of London."

There is, however, quite another aspect of these colour plates to which the collector's attention may be drawn not without profit. We owe these beautiful records

of an, at least superficially more gracious age to the fact that nearly all of these prints were essentially portraits, and, unless suggested to the artists by the beauty found amongst the members of their own family, nearly always society belles, daughters, wives, children and mistresses of well-known men. This is, of course, obvious in such famous prints as "Mrs. Fitzherbert," "Miss Farren," "Ann Bingham," "Master Henry Hoare," "Elizabeth, Countess of Mexborough." The fact is only slightly veiled in John Jones's plate "Emma" after Romney's portrait of Lady Hamilton, who appears for the first time as "Nature" in Meyer's engraving, and again, anon as "The Spinster," and yet again as "Bacchante." In accordance with the custom of the age, however, portraiture was often disguised as a kind of genre subject, and so we have, for example, Miss St. Clair painted as "The Alpine Traveller." The portraits of Lady Anne Lambton and family by Hoppner, engraved by John Young under the title, "Domestic Happiness," and "Juvenile Retirement" and "Children Bathing," by Hoppner, embody the portraits of the artist's children.

I should like to recommend a visit to this show, particularly to lovers of these gracious arts of stipple and mezzotint who have, perhaps not considered this aspect and to whom a catalogue *de luxe* illustrated in colour will give information on these fascinating records of social history.

A MUCH BELATED "COMMEMORATIVE EXHIBITION OF Sculpture and Drawings by T. Havard Thomas," who died in 1921, was held at the Beaux Arts Gallery. It showed both the sculptor's strength and his weakness. His strength lay in his tremendous respect for his medium, more especially his bronzes, to which he imparted a polish that only patient finishing could give. His weakness was the spell that classical idealism had cast over his natural feeling for realism. His "Thyrsis" and his "Lycidas," both now famous, seem still to represent the peaks of his achievement, though his low reliefs especially, in this exhibition, "The Camomile Gatherer," "The Working Ox," and the directly carved "Draped Woman" show that he gave a dynamic movement to his design which is therefore unusual.

AT THE LITTLE UNDERGROUND "BASILICA GALLERY" in Cecil Court, Mr. Frederick Carter showed a collection of his water-colours. Mr. Carter is not one of the moderns, yet his superficially orthodox treatment of the medium reveals a very distinctly individual mind that sees in a landscape more than what is said to meet the eye. He takes the rôle, as it were, of a travelling companion who points out aspects which you yourself would not have noticed—perhaps because they were not there! In other words, "The Seine Quay," "Quarried Hills," "The Old Packhorse Track," and such like, may or may not have looked like that, but they are nevertheless convincingly true. It is a pity one does not see more of this well-known etcher's paintings.

MESSRS. COLNAGHI'S EXHIBITION OF PICTURES BY Old Masters was small but very choice. There were



FRANK BRANGWYN, R.A.

FROM THE PAINTING BY JAMES KERR LAWSON

By kind permission of the Artist

NOTES AND COMMENTS

delightful things by Claude, Guardi, Everdingen, Hobbema, Isaac van Ostade. There was also an interesting man's portrait by Dosso Dossi. A charming early Memlinc, designed with that feeling for intimate actuality which infuses into the religious pictures of the place and period a spirit of homely actuality, here helped one to realize the distance art in the Netherlands had travelled by the time it reached the author of a view through a window of a Dutch house. At a first glance this picture looks like a de Hooch, only that it has a much greater sparkle of light, and, in fact, a more self-conscious design, such as one associates with Vermeer. It is hardly, however, by that master, nor does the present tentative attribution to Carel Fabritius seem much more convincing. Whoever is responsible for it, this picture is one of the most lively and original paintings of the period. Van Dyck's polished and consummate art is here represented by a three-quarter length portrait of "The Earl of Pembroke," an aristocrat of aristocrats, inimitably depicted as only Van Dyck could. Compared with such mastery the English W. R. Bigg's portrait of an XVIIIth century lady in a grey riding habit is a modest enough performance; but in its modesty and obvious sincerity there is more than ordinary charm.

THE SUMMER EXHIBITION AT BARBIZON HOUSE included naturally some admirable examples of the Barbizon School, notably a sun-flecked and romantic "The Shepherdess," by Charles Jacque, and a wood scene, "The Fern Gatherers," by N. Diaz, which strangely enough had affinities with Samuel Palmer in its mood. Of the two shipping scenes by Boudin "Shipping at Havre" attracted by the rapid calligraphy of its brushing. There were also examples of Wilson Steer, two of them very early landscapes and unexpectedly romantic compared with his later evolution. Sir George Clausen was represented with a charmingly simple "Misty Sunrise," and Frank Brangwyn with an Italian scene, "On the Beach near Taormina," that has a Cotmanish use of flat washes.

MRS. MARCHANT'S "GOUPII SUMMER SALON" AT the French Gallery must have delighted all collectors of contemporary English paintings who expect good work for little money. I do not usually refer to prices, but when I say that Lucien Pissarro's "Chiswick Mall" was at £150 the most expensive, and add that good work could be acquired for less than £5 it will be seen that "little money" is a statement of fact.

NOTES AND COMMENTS

MR. P. A. DE LÁSZLÓ AND THE ROYAL SOCIETY OF ARTS'S SILVER MEDAL

We had at first intended, as we announced in our last number, to comment upon Mr. de László's "reply" which appeared in our last issue. Since then, however, we have not only seen the paper to which it referred and which, in the Royal Society's report, includes a number of challenging illustrations, but have also learnt that the Society have awarded him their silver medal. In view of these facts, we have come to the conclusion that many of our readers would like to read this lecture themselves, and we have decided, with the author's and the Society's consent, to print it in full in our October issue—there being no room left in the current one.

We hope that some of our readers may send us their opinions on the artist's attitude towards Art which, space permitting, we will publish. In any case, we will later on attempt to make our own view of this difficult problem clear.

QUEEN ELIZABETH.

Bequeathed to the National Portrait Gallery by Harold, 17th Viscount Dillon, who died in 1933.

The following note on this most interesting picture was kindly contributed by the Director, Keeper and Secretary of the National Portrait Gallery, Mr. H. M. Hake.

The painting commemorates a visit paid by the Queen to Lord Dillon's ancestor, Sir Henry Lee, of Ditchley, in September, 1592. Sir Henry Lee was a distinguished soldier and held the office of champion to the Queen. The painting is an interesting production of the late Elizabethan age, which had a strong taste for symbolism. Hence, in this picture the Queen is shown standing on a globe with her feet actually planted in Oxfordshire, where Ditchley, Sir Henry Lee's seat, was situated. Right and left can be seen the Bristol Channel and the mouth of the Thames with shipping

proceeding up and down. Behind the Queen is a sky, one-half of which shows a lightning flash and the other half clouds with the sun breaking through. To elucidate the sky is a Latin tag, "Potest nec ulciscitur," and below this is a frame of strapwork surrounding a sonnet which describes the ideas which the picture is meant to convey. Unfortunately, at some time the picture has been relined and the edges cut; in consequence the last words of each line in the sonnet were cut off and the writing itself was damaged. The first four lines can be made out:

The Prince of Light, the Sonn by whom things
(live)

Of heaven the glorye and (of) earthe the (grace)
Hath no such glorye as (your) grace to g(ive)

Where correspondencie may have no place.

Some day the rest of the sonnet will be restored and the author discovered, for there is a similar picture at Hampton Court which is said to represent Arabella Stuart and shows her standing under a tree in a rather fancy costume with her arms round the neck of a deer. On one side of the picture is just such another sonnet in a frame describing the sentiments which the portrait and its setting are designed to call up.

It is reasonable to imagine that these are not the only examples of an Elizabethan poet and painter working together. Perhaps others will come to light.

To this we would like to add that the painting though manifestly not by a great master, is nevertheless well designed and exceptionally attractive in its somewhat unusual colour.

FRANK BRANGWYN, R.A.

Citoyen d'honneur of Bruges, the City of his birth.

It will come as a surprize to many that one of our Royal Academicians, Frank Brangwyn to wit, has now a museum of his own works, not in his own country, where such things, anyway, only happen posthumously, but

in his native city of Bruges. There was opened on July 23rd of this year a "Brangwyn Museum" consisting of four hundred and forty-four works, bestowed by him upon the city of his birth as a mark of affection. He was in consequence made a *citoyen d'honneur*. Brangwyn owes his foreign birth to the accident that his father, William Curtis Brangwyn, lived for a time in Bruges as an ecclesiastical architect.

It would be no exaggeration to say that to-day England, and in particular London, knows less of this artist than America and the Continent of Europe. Were it not for his etchings and a certain controversy about some of his decorations wider circles would have hardly heard of his name. Yet he is one of the most prolific artists living; a pioneer in freeing art design from the trammels of naturalistic impressionism and as such entirely *sui generis*. Of this we may perhaps at some future date be able to give documentary evidence.

Meantime we have pleasure in reproducing Mr. James Kerr Lawson's excellent portrait of his friend Brangwyn. The picture has at the moment a dual interest. Firstly, it has just been bought for the City of Hull Art Gallery, and secondly, it seems to have anticipated and to celebrate the honour just bestowed upon the sitter by his native city. To those acquainted with Mr. Brangwyn, who in private life is the most retiring, simple and at the same time most outspoken of men, the diplomatic reserve and the elegance of array in this picture will appear as a *portrait de parade* justified by the occasion.

The picture was painted by Mr. Kerr Lawson as an homage to his great friend; hence its symbolic allusions. Mr. Kerr Lawson himself is a great craftsman whose decorations and particularly whose portraits are less known than they deserve to be.

THE WILFRED BUCKLEY COLLECTION OF GLASS

The Victoria and Albert Museum has lately received a very noteworthy accession in the collection of glass formed by the late Wilfred Buckley, C.B.E., who died in October, 1933. The collection, which numbers upwards of six hundred specimens, has been for some months exhibited on loan, and has now been generously presented by Mrs. Buckley in memory of her husband. No finer or more comprehensive assemblage of glass vessels has ever been brought together by a private individual, and, by the addition of so many important pieces, the Museum collection has become the finest in the world in this department of artistic craftsmanship. The collection is remarkable for a large number of works, in many cases signed, by individual German, Dutch and English artists. The Dutch stipple-engravers, such as Greenwood, Wolff, and Schouman (whose work was the subject of pioneer studies published by Wilfred Buckley himself) are fully represented by signed specimens of the greatest importance. The Venetian, French and German enamelled and other glass of the XVIth and XVIIth centuries is of no less high quality, whilst the relatively small series of English glasses is made up of choice specimens, including rare masterpieces by Verzelini and Ravenscroft. There is a fine series of the early German *Roemer*, and besides the European glasses there are unique specimens of Islamic and Chinese glass.



CHINESE BOWL OF GREENISH HORN-COLOURED GLASS. Sung Dynasty.
(The Victoria & Albert Museum)

MUIRHEAD BONE'S AND GERTRUDE BONE'S OLD SPAIN

With this luxurious publication Messrs. MacMillan have had the courage to return to the practice of the more spacious and perhaps more gracious past. "Old Spain" is the kind of work one associates with the days of great country houses and private libraries, in which their owners took both pride and interest.

Actually this magnificent publication consists of a series of drawings by Muirhead Bone, and an independent study of the country by Gertrude Bone. It is published in two volumes, printed and bound by the Oxford University Press, and limited to 250 for sale. At the time of writing the work was not yet published, but we have had the privilege of inspecting the illustrations of which one in black and white, on a reduced scale and in a different process, accompanies this notice. About these plates—many of them printed in colour—we can only say they leave one amazed at the sheer ability of this draughtsman whom neither vast expanses of masonry nor an infinitude of crowded figures can daunt.

We hope to give a fuller criticism of both text and illustrations in our book reviews after publication.

MESSRS. LIBERTY'S HAVE PUBLISHED A LITTLE BROCHURE, illustrated in colour, dealing with their collection of needlework both old and new, which we recommend to those of our readers who are practically interested in the subject.

Messrs. Wallace Heaton, Ltd., the well-known Camera Dealers and Amateur Cine Suppliers (By Appointment), Commercial and Advertising Photographers, have moved to much larger premises at 127, New Bond Street.

The premises also include a very large projection theatre where amateurs' cinematograph pictures are shown, and where some of the most famous feature films can be seen by appointment.

A leading feature of this firm's progress is the inauguration of a Gallery of Photographs.

NOTES AND COMMENTS

A NOTE ON THE VANCOUVER MACE

When Sir Percy Vincent, the Lord Mayor of London, left England recently for a tour of Canada he took with him several pieces of plate for presentation to various cities in the Dominion.

One of these gifts is the silver-gilt mace illustrated, which is a noteworthy example of the skill of the present-day craftsman working in the style of the early eighteenth-century goldsmiths. With certain minor differences, it is a copy of the mace which is carried before the Lord Mayor of London at everyday civic functions, and it is to be presented to the City of Vancouver, British Columbia, to which Sir Percy Vincent is making a state visit to attend the celebrations in commemoration of the golden jubilee of Vancouver. In addition to the various gifts, Sir Percy also took with him the City of London regalia, including the original silver-gilt mace, which bears the London hall-marks of 1735-6, and from which the present copy was made.

The mace that is to become part of the Vancouver municipal plate is more than 5 ft. long and weighs over 400 oz. The work of duplicating the original has been in the hands of Messrs. Hicklenten & Sydal, and the faithfulness with which they have reproduced the ornamental motifs is a tribute of no mean order to their patience and craftsmanship.

Like other maces of the early part of the XVIIIth century, the shaft takes the baluster form favoured by Benjamin Pyne, who was responsible for several municipal maces during the reigns of Queen Anne and George I.

In the arrangement of the brackets immediately below the head there would seem to be an influence derived from the standing cups of the early Stuart period, while the short section of the shaft to which the brackets are affixed takes a distinct vase shape. The deep bell-shaped head is divided into four panels by ornamental straps, the new royal cipher being applied to one of the panels, and to the others, respectively, the arms of the City of London (as shown in the photograph), the arms of the City of Vancouver, and the Maple Leaf, the national emblem of Canada. The cap under the crown is embossed with the royal arms and supporters as in the original mace, and the form of the lofty crown, orb and cross, and coronet of crosses and fleur-de-lis, as well as the other ornamental details, also being exact copies.

E. W.

THE SUNDERLAND PUBLIC ART GALLERY HONOURED THE memory of the late and well-known *Punch* artist, Arthur Watts, with an exhibition of his drawings.

AT PORTSMOUTH THERE WAS AN IMPORTANT EXHIBITION of painting, drawings and other works of art during Navy week. It was entitled "The Navy in Peace and War," and included paintings by contemporary artists, such as Sir John Lavery, Reginald Eves, Philip Connard, drawings by Muirhead Bone and Henry Bateman, and sculpture by Jacob Epstein. I did not see the show, but the mention of these names is alone sufficient to prove its catholicity, whilst the catalogue is evidence of the associative interest it had.



"THE VANCOUVER MACE"

(See note in adjoining column)

OUR COLOUR PLATES:

AN "ADAM" MASTERPIECE,
with decorations by Angelica Kauffmann. See page 143

"QUEEN ELIZABETH"
See the note on page 177.

FRANK BRANGWYN, R.A.
See the note on page 177.

ART IN THE SALEROOM

PICTURES & PRINTS · FURNITURE : PORCELAIN & POTTERY
SILVER · OBJETS D'ART



STUDY OF A
MAN'S HEAD
ANDREA DEL
SARTO, 1486-
1531. From the
Oppenheimer
Collection

Sold by Messrs.
Christie, Manson
& Woods

THE sale of the famous Henry Oppenheimer Collection at Messrs. CHRISTIE, MANSON & WOODS during July exceeded the expectations of even the most optimistic, and proved beyond all doubt that antiques and works of art, whatever the state of world affairs, will hold their own, and values, when fine pieces are concerned, remain steady and even rise when a loss might be well expected.

DRAWINGS BY OLD MASTERS

The collection of drawings by old masters, the most famous part of the Henry Oppenheimer Collection, sold by Messrs. CHRISTIE, MANSON & WOODS on July 10th, 13th and 14th, was dealt with fully in the August issue of *Apollo*, and all the highest prices were given in that issue. This month we reproduce Canaletto's "The Piazza, Venice," a drawing of the finest quality in pen and bistre, with grey and brownish washes over preliminary pencil work, 14 in. by 8½ in., which realized £546; a picture of almost identical design by Giacomo Guardi is in the Victoria and Albert Museum; "A Wise Virgin," by Albrecht Dürer, which is one of the outstanding works by Dürer's Gothic style, and which realized £2,415, and Andrea Del Sarto's "Study of a Man's Head," which magnificent drawing resembles in reverse the head of St. John in Sarto's earlier "Assumption of the Virgin," and which realized £1,785.

MEDIAEVAL AND RENAISSANCE WORKS OF ART

The highly important collection of Mediaeval and Renaissance works of art formed by the late Henry Oppenheimer was dispersed on July 15th, 16th and 17th, and an Italian Majolica pharmacy jar, 12 in. high, Florentine, circa 1450, realized £346 10s.; a dish, 8½ in. diameter, Gubbio, workshop of Maestro Giorgio Andreoli, circa 1515, £241 10s.; a dish, 16 in. diameter, Deruta, early XVIth century, £556 10s.; a roundel, 11½ in. diameter, Caffaggiolo, circa 1510, £1,574; the roundel is painted in blue, green, red, orange and yellow with the Holy Family amidst ruins, a composition depicting the Virgin seated on a manger holding the Infant Saviour in her lap, with St. Joseph standing on her right. At the feet of the Virgin is an ape tethered by a cord to a tree-stump. The narrow border is painted with arabesque ornament of dolphins and foliations in orange, yellow and green on a dark blue ground with a narrow inner border of key-fret in yellow and blue. The composition is based on four engravings by Albrecht Dürer. Among the Renaissance jewels a pendant, attributed to Benvenuto Cellini (1500-1572), which was described in the catalogue of the Marlborough

Collection sale in June, 1899, as "The little cameo No. 159, with its exquisite mounting, is a marvel of the jeweller's work of the rarest and most delicate kind," fetched £173 5s.; a pendant, German, XVIth century, £110 5s.; a pendant, Spanish, XVIth century, £136 10s. Among the enamels and works of art a Champlevé enamel chässe (see illustration) realized £840; and a silver-gilt and enamel statuette of the Virgin (see illustration), £1,522 10s.; a Verre Eglomisé triptych, 9½ in. wide open, by 8 in. high, Italian, circa 1300, £556 10s.; a pair of gilt bronze salt cellars, 5½ in. high, German (Augsburg), XVIth century, £1,315; a mazer cup, 8 in. high, Swiss, dated 1583, £157 10s.; a Limoges painted enamel panel, 8½ in. high, 6 in. wide, by Jean I. Penicaud, circa 1530, £120 15s.; an oval panel, 12½ in. high, by 9 in. wide, by Pierre Courtois, mid-XVIth century, £105; and a casket, 7 in. wide by 4½ in. deep by 4½ in. high, by Couly I. Noylier, second half of the XVIth century, £325 10s.; the casket is of brass, mounted with twelve enamel panels painted in white, green, purple, grey-blue and red on a dark blue ground. Among the bronze statuettes of the Renaissance, "The Astonished Boy," 7½ in. high, Florentine, first half of the XVIth century, fetched £141 15s.; "A Boy with Skull and Hour-glass," 5½ in. long, 4½ in. high, Paduan, late XVth century, purchased by the National Art Collections Fund for £609; "Hercules Running," 8½ in. high, North Italian, early XVIth century, £283 10s.; "An Acrobat," 11½ in. high, Florentine, XVIth century, possibly by Domenico Poggini (1520-1590), £152 5s.; "Night," a nude female figure reclining on her right side, her left hand raised to her shoulder clasps drapery, the left knee raised, 12½ in. long, Florentine, School of Michaelangelo, and after the figure by Michaelangelo in the Medici Chapel at Florence, XVIth century, £273; a "Child Seated on a Rock," 17½ in. high, Florentine, early XVIth century, £588. Among the ivories a casket, 9 in. long, 5½ in. high, 9 in. wide, Byzantine, VIIIth century to Xth century, of the same type as the Veroli casket at the Victoria and Albert Museum, and formerly the property of the Pirollo family, in the province of Syracuse, £120 15s.; the central panel from a triptych, 4½ in. high, 2½ in. wide, French, XIVth century, £110 5s.; a mirror case, 4½ in. square, French, first half of the XIVth century, £693; the "Virgin and Child," a relief, 7 in. high, 5½ in. wide, French, early XVth century (illustrated in the July *Apollo*), £304 10s. Among the sculpture "A Nude Slave," a terra-cotta statuette, 7 in. high, Florentine,



THE VIRGIN: A Silver-
gilt and Enamel Statuette
(7 in. high), French,
XIVth Century. From the
Oppenheimer Collection

Sold by Messrs. Christie,
Manson & Woods

ART IN THE SALEROOM

School of Michaelangelo, XVIth century, and attributed by Emil Molinier to Pollaiuolo, fetched £525; the "Infant St. John the Baptist," a white marble bust 8 in. high, Florentine, School of Antonio Rossellino, XVth century, £252; the "Agony in the Garden," an alabaster relief, 7 in. high, 7½ in. wide, German, XVth century, £157 10s.; the "Youthful St. John the Baptist," a wood bust, 14½ in. high, Florentine, School of Antonio Rossellini, XVth century, attributed by S. Danicola, of the Bargello, Florence, to Benedetto da Maiano, £441; a Bambino, a wood statuette, 17½ in. high, Florentine, XVth century, attributed to Antonio Rossellino, and said to have come from the Ospedale degli Innocenti at Florence, £651; a boxwood statuette of a man in armour, 15 in. high, English, XVIIth century, and said to be a portrait of James, Duke of York, purchased by the National Art Collections Fund for £162 15s.; "Saint Adrian, a carved oak statuette, 3 ft. 6 in. high, South German, early XVIth century, £126.

EGYPTIAN, GREEK AND ROMAN ANTIQUITIES, CAMEOS AND INTAGLIOS

The Henry Oppenheimer Collection of Egyptian, Greek and Roman antiquities, cameos and intaglios were sold on July 22nd and 23rd, and among the Egyptian antiquities a wood figure of Ta-Urt (Thoueris), 13½ in. high, XVIIIth dynasty, from the Tombs of the Kings at Tell-el-Amarna, fetched £162 15s.; a small head of a man 3 in. high, Saite Period, £34 13s.; a large bronze figure of a hawk, 14½ in. high, Saite Period, £315. From the Greek vases and terracotta a horseman. 4½ in. high, from Boeotia, VIth century, B.C., fetched £65 2s.; a red-figured cup (Kylis), 13½ in. across the handles by 4½ in. high, Attic, about 480 B.C., £64 2s.; a red-figured hydria of the Kalpis shape, 11½ in. high, Attic, about 470 B.C., by the painter of the Deepdene amphora, £105; a red-figured Pyxis with knobbed lip, 4½ in. high, found in Athens, Attic, about 475 B.C., £110 5s.; a red-figured pelike, 17 in. high, Attic, about 470 B.C., £86 2s.; and a woman, 9½ in. high, from Tanagra, Hellenistic, £44 2s. Among the Greek and Roman marble a head of a Maenad, 10½ in. high, Hellenistic, fetched £194 5s., and among the Greek and Roman glass a bowl of Millefiore glass, 5½ in. diameter, Roman Period, realized £42; from the Greek and Roman bronzes a hydria of Kalpis shape, 15½ in. high, Greek, later Vth century B.C., acquired in Rhodes, probably from the island of Chalke, £441. Among the intaglios a ring, oval brown sard, 17 mm., Græco-Roman, 1st to 11th century A.D., said to have been found in the Rhine near Cologne, fetched £46 4s.; from the cameos a pendant, circular in three-strata onyx, brown, white and brown, 34 mm. diameter, Græco-Roman, showing the head of Venus, to left, realized £25 4s.; another oval of three strata, light brown, white and dark brown, 73 mm. by



SIR ISAAC NEWTON (30 in. by 25 in.)
By Sir GODFREY KNELLER
Sold by Messrs. Sotheby & Co. on July 14th

63 mm., late Roman, showing bust of Minerva, winged, to left wearing Corinthian helmet, in XIXth-century silver-gilt mount, £31 10s.; and an oval onyx cameo, white on ruby red, 28 mm. by 23 mm., XVth century, £26 5s.

MEDALS, PLAQUETTES AND COINS

The collection of medals, plaquettes and coins, chiefly of the Renaissance, Italian, French, German, Dutch, English, etc., also Greek and Roman coins, was sold on July 27th, 28th and 29th, the principal prices being £300 for a medal of the Pisanello School showing Cecilia Gonzaga, daughter of Gianfrancesco I, Marquis of Mantua, born 1424, died 1451, bust l. to half-figure; reverse rocky landscape lit by crescent moon; £220 for a medal of Gianfrancesco I, Gonzaga, Marquis of Mantua, died 1444, on a reverse a mounted page seen from behind; £640 for a medal of the Mantuan School of Giulia Astallia; an admirable specimen of one of the most beautiful of medals; £820 for one of the Adriano Fiorentino School, showing Emilia Pio, wife of Antonio da Montefeltro, died about 1509; pierced, light brown patina, extremely rare, and very fine; £280 for a Bertoldo Di Giovanni "Mohammed II, Sultan of Turkey," and £560 for a Sperandio "Bartolomeo della Rovere, Bishop of Ferrara."

FURNITURE

At Messrs. SOOTHEY & Co. on July 17th was sold a very fine suite of Empire mahogany furniture covered in Beauvais tapestry of an extremely rare type, decorated with figures of exotic birds in brilliant natural colours, on a pale, blue ground, within rectangular borders, consisting of floral and formal ornament; mahogany frames with bronze ornaments in the Empire Style; the suite consists of a sofa, two bergère armchairs (see illustration) with loose cushions, and eight armchairs, and realized £400. This fine suite, perhaps the best example of Beauvais tapestry of its period, belonged to Eugène de Beauharnais, and was sold at Berlin, on behalf of the Soviet Government, on November 26th, 1928, and was purchased by the Count de Cambaderès. The designs for the Beauvais tapestry are probably taken from an ornithological manuscript in the Musée d'Histoire Naturelle, and it is considered probable by M. Hector Lefuel, curator of the Musée Margottan, that the suite was made originally for Josephine, who was passionately fond of rare and beautiful birds. It is traditionally said that this suite was taken from Paris in 1814 by the Czar; in the same sale a very fine casonne of walnut wood bearing the arms of the Della Rovere family (Italian, XVth century) fetched £310. The most famous of the Della Rovere family was the great Pope Julius II (1503-1513), patron of Raphael and Michelangelo, the second founder of the Papal States; from 1508-1624 the

THE VIRGIN AND CHILD: A Relief (7 in. high), French, early XVth Century. From the Oppenheimer Collection

Sold by
Messrs. Christie,
Manson & Woods





THE PIAZZA,
VENICE ANTONIO
CANALE, called
Canaletto, 1697-
1768. From the
Oppenheimer
Collection

Sold by Messrs.
Christie, Manson &
Woods

family held the Duchy of Urbino; a pair of Louis XV marquetry encoigneures, signed "B.V.R.B.," 2 ft. 6 in. wide, £66; a pair of walnut chairs, £74; and an early William and Mary marquetry escritoire, very similar in type to one illustrated, Fig. 53, "The Age of Walnut" from a "History of English Furniture," by Percy Macquoid, £70. At Messrs. PUTTICK & SIMPSONS on July 17th a set of nine and two elbow Hepplewhite mahogany chairs, the backs with arched tops and pierced centres, on square tapered legs and stretchers, fetched 72 gs.; a Queen Anne walnut bookcase, enclosed by a pair of mirror doors, a secretaire and three other drawers below, 40 in. wide, 16 gs.; and a Queen Anne walnut Windsor elbow chair, with rail back and side, on cabriole legs carved with shells and lion's paw feet, 12 gs.

OLD ENGLISH SILVER

On July 8th Messrs. SOTHEY & Co. sold a catalogue of Old English silver, and a George II Scottish sugar bowl, by Dougal Ged, Edinburgh, 1734, 5½ in. diameter, fetched £64 15s.; a tea service of oblong form and plain design, with gadroon borders, on ball feet, comprizing a teapot, sugar basin and milk jug, London, 1816, £35; eighteen table knives with faceted silver pistol handles and curved steel blades, early XVIIIth century, £43; a pair of George II octagonal trencher salt cellars, by Daniel Chapman, London, 1729, and two shovel-shaped spoons, £27; a rare William and Mary hand candlestick of small size with flat octagonal base, plain in design except for a contemporary coat-of-arms contained in a cartouche of foliage, the sconce of moulded baluster form, ring handle, maker's mark IW, London, 1693, £73 11s. 6d.; a remarkable Charles I bleeding bowl of plain circular shape, the handle formed as a trefoil, pierced with another trefoil in the centre, London, 1632, £57 7s. This bleeding bowl appears to be the second earliest English specimen known to exist, and is, therefore, of the greatest interest. It is one year later than the specimen sold at SOTHEY'S, March 28th, 1935; is earlier by six years than the specimen in the Victoria and Albert Museum; and together with another in an English private collection, and a specimen of 1641, which was sold at SOTHEY'S on June 14th, 1934, is one of the five known bleeding bowls which date from the Commonwealth. A very rare Charles II sweetmeat dish of circular form, maker's mark IB with a crescent below, London, 1671, 8½ in. across the handles, £121 12s. We do not know of another example similar to this. An exceedingly rare Stuart spout cup, in form similar to a pewter measure, of baluster shape undecorated except for horizontal line, the cover plain and nearly flat, the scroll handle joined by a thumbpiece cast on one side with a shell, on the other with a bacchic mask, the long thin spout tapering upwards from the case, mid-XVIIth century, 4½ in. high, £27. The marks on this piece are of considerable interest, though no certain town of origin has yet been found for them. They are four in number, and consist of what appears to be a leopard's

face, uncrowned, the initials TS interlaced, a capital G, and a small fleur-de-lis. They appear in Sir Charles Jackson's "English Goldsmiths and their Marks" under Lincoln, the TS being ascribed to Timothy Skottowe of Norwich. This ascription, however, is unlikely, as these marks have appeared since on a trifid spoon of about 1674, a date subsequent to Timothy Skottowe's working years. A very fine set of twenty-four dinner plates, with slightly shaped and beaded borders and crests, otherwise plain, by Septimus and James Crespell, London, 1776, 9½ in. diameter, £160 2s. 6d.; a Charles II porringer of plain form, maker's mark WG, London, 1683, £27 5s.; an early Elizabethan tazza-shaped cup, parcel gilt, London, 1560, 6½ in. diameter, 4½ in. high, £860; a very fine William and Mary church flagon, by Benjamin Pyne, London, 1693, 10½ in. high £108 18s., and a pair of extremely rare Charles II Royal fire dogs, unmarked, circa 1670, 18½ in. high, believed to have been presented by Charles II to an ancestor of Sir Pyers Mostyn, Bart., £360. At Messrs. PUTTICK & SIMPSON on July 30th a George I plain cylindrical coffee pot, of tapering form, engraved with a coat-of-arms, 1720, fetched £31 7s. 6d., and a set of six George II plain circular salt cellars, engraved with a crest, on short baluster stems and circular bases, by Edward Wood, 1731 and 1732, £139 10s.

THE NEWTON PAPERS

On July 13th and 14th Messrs. SOTHEY & Co. sold by order of the Viscount Lymington, to whom they descended from Catherine Conduitt, Viscountess Lymington, great niece of Sir Isaac Newton, the collection of Newton Papers, together with the celebrated portrait painted by Kneller when Newton was in his prime (see illustration), which sold for £800. Newton is commonly thought of simply as a mathematical physicist, but actually his pre-eminence as such was but one of the manifestations of his universal genius. His great discoveries in this particular field (the Calculus, the Law of Gravitation, and the Composition of Light) were all made before he was twenty-four. In later years mathematics became tedious to him and he avoided them as much as his reputation would allow. Alchemy and theology were his two abiding interests. The MSS. on alchemy, forming the first section of the catalogue, contain over 650,000 words in his own hand, and show him to have assimilated the whole corpus of alchemical literature, and to have been the most learned adept of all time. After his appointment to the Mint, of course, any open association of his name with alchemy would have been most indiscreet. The rumour that the Master of the Mint could transmute copper farthings into bright golden guineas would have spread panic through the nations, but that he retained at least a poacher-turned-gamekeeper's interest in the subject



A CHAMPLEVE ENAMEL CHASSE (8½ in. wide), French,
first half XIIIth century. From the Oppenheimer Collection

Sold by Messrs. Christie, Manson & Woods

ART IN THE SALEROOM

is evident by the occurrence of alchemical notes among the drafts of his letters on quite other matters to the Lord High Treasurer, for was it not always possible that some other adept, more fortunate than himself, would hit upon the knack and shatter the gold standard, over which he now stood sentinel? The alchemy that Newton practised had more than its vocabulary in common with mysticism, and no doubt it was by way of alchemy that Newton entered upon the "Interpretations of the Prophecies" that forms so large a part of his theological writings. These amount to more than one and a quarter million words, and are mostly unpublished. It is difficult at the present day to assess them at the true value and perhaps it is enough to say that Newton himself regarded them as the most important of his works. The collection sold for £9,030 10s. and Newton's "Secrets Revealed" or "An open Entrance to the Shut Palace of the King" realized £88; a most important series of nine A. L.'s to Newton from Edmund Halley containing the history of the publication of the "Principia" covering 6 pp. 4to and 6 pp. folio with address sheets and seals May 22nd 1686-5, to July 1687 £310; an autograph copy of a long letter (about 2,750 words) to Thomas Burnett giving Newton's theory of the creation of the earth and its subsequent development 5 pp., folio (January 1680/81), £78; and a note-book, 118LL., with entries on 34 pp. entirely in the handwriting of Sir Isaac Newton, £180.

ARMOUR AND WEAPONS, BYGONES, ANTIQUITIES, ETC.

On July 14th, 15th and 16th Messrs. SOTHEY & Co. sold the collection of armour and weapons, bygones, antiquities, etc., the property of the late W. H. Fenton, Esq., J.P., for a total of £7,431. A leather bombard, 20½ in. high, incised at the front with a crown, C.R. and the date 1646, fetched £36 a black-jack, 7 in. high, with scroll handle, and two others, smaller, all with silver rims, £55; a buff leather coat, worn by Colonel Hacker, Commander of the Guard in Whitehall at the execution of Charles I, English, XVIIth century, £52; from the collection of the late Earl Cathcart a picture, representing Colonel Hacker wearing this coat remains in the possession of the family; an enamelled shield with the Arms of Barton, circa 1440, £35; Sir Henry Barton was Lord Mayor of London in 1416 and died in 1434. This brass was formerly on his tomb in the Chapel of the Charnel, Old St. Paul's; two flint-lock pistols,



BERGERE ARMCHAIR from Suite of Empire Mahogany Furniture

Sold by Messrs. Sotheby & Co. on July 17th



A
WISE VIRGIN
ALBRECHT
DURER, 1471-
1528. From the
Oppenheimer
Collection

Sold by Messrs.
Christie, Manson
& Woods

by Thos. Caddell, 14 in. and 13½ in. long, one being engraved and with star at back of cock, the other plainer, £34; a fine flint-lock pistol with heart-shaped butt, total length 19 in.; eight silver bands and a heart applied on the barrel, £100; a pair of remarkably early spurs of iron covered with latten, the heel 2½ in. deep, pierced and finely engraved with scrolls, the rowels with six points, 9½ in. long, Czech, with Turkish influence, period 1450-70, £68; a crossbow, German, about 1460, £55; a "Gonne" Shield circular and convex 18 in. diameter English, circa 1520 £250. This is probably one of the forty-seven shields mentioned in the Tower of London Inventory in the year 1547; a suit of armour, Italian, mid-XVIth century, £350; a remarkably fine Court rapier, marked "Francisco en Toledo" £92; a helmet of Maximilian form, circa 1490, £220; and a part of a grand guard, with leather attached, also the cantle plate of a saddle, £62.

BOOKS AND MANUSCRIPTS

On July 20th, 21st and 22nd Messrs. SOTHEY & Co. dispersed a catalogue of valuable printed books, illuminated and other manuscripts, autograph letters, Persian and Indian Miniatures, etc., and a Hebrew Bible, with illuminations in the Franco-German style fetched £1,200; a Latin Psalter, with Canticles and Athanasian Creed, with marginal and interlinear glass. Manuscript on vellum, beautifully written in an exceptionally fine bold Gothic script, eighteen lines to the page, French, early XIIth century, £120; an auto MS., signed, of Hans Andersen's fairy tale, "Sommergjækken," complete, 4 pp., 4to., with correction by the author, first printed in the "Folkekalender for Danmark," 1863, £220; and Robert Burns' "Elegy on Sir J. H. Blair," fine autograph manuscript, 2 pp., 4to, eleven stanzas of four lines each, inserted in a copy of Vol. I of the works, 1813, £145. Sir James Hunter Blair was Lord Provost of Edinburgh, 1784-6, and died in 1787. Burns remarked of his death "that I have lost a friend is but repeating after Caledonia."

FORTHCOMING SALES

Messrs. EASTWOOD & HOLT are selling at their London Commercial Showrooms on September 29th and 30th and October 1st a private collection of fine ivories, oriental and European china, also antique Chinese porcelain and pottery and some fine old embroideries. The collection is the property of a private owner, who has acquired it over the past fifty years, and in addition to the fine ivories, which include several pieces made in Russia in the XVIIth century, it contains oriental porcelain, Crown Derby, Sèvres, Delft, etc., Battersea and Canton enamels, and a number of miniatures painted on ivory.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

C. 14. ARMORIAL DESIGN ON BATTERSEA ENAMEL BADGE, *circa* 1810.—Arms: Per chevron, and in chief per pale, argent, or, and azure three men's heads affrontée proper, the one in sinister chief smoking a pipe, and the one in base bearded and spectaclé. Crest: A sinister hand proper, in the palm a heart gules. Supporters: Dexter, a winged figure of Time holding in dexter hand a scythe proper; sinister, a figure of Bacchus wreathed about the loins with vine leaves, and holding in his sinister hand a grape vine. Mottoes: Under the crest "Upon my honour" and beneath the arms "Quid rides." These arms are said to have been blazoned by Canon Sydney Smith (1771-1845), the noted wit, for Lundy Foot, the well-known Dublin tobacconist, whose snuff retains his name to this day. The second motto, "Quid rides," "Who shall laugh," was evidently also intended for a pun to be enamelled on the tobacconist's carriage panel. The crest and the first motto were adopted by the Independent Order of Oddfellows, to which the arms equally would appear to apply, though the ones in general use by that Order are quite different.

C. 15. ARMS ON SHEFFIELD TRAY, *circa* 1820.—Arms: Quarterly: 1 and 4, Azure, a cross between four lions rampant or, on a chief of the last three roses gules; 2 and 3, Sable two bars argent, on the upper one a lion passant, a mullet in centre point for difference: impaling, Sable a cinquefoil ermine, and a chief chequy or and azure. Crest: A nags head erased or. Motto: "In utrumque paratus."



The arms of Deacon quartering Burnaby and impaling Hobson of Spalding, co. Lincoln.

C. 16. ARMS ON SILVER TRAY, LONDON, 1728.—Arms: Argent on a bend engrailed sable three fleurs-de-lys of the field, Holt: impaling argent two bars gules in chief three mullets of the second, Washington. This tray must have been engraved for Rowland Holt of Redgrave Hall, co. Suffolk, on his marriage to Elizabeth, daughter of the Reverend Francis Washington, Rector of Sprotborough, co. York. He, who was the son of Rowland Holt of Redgrave

Hall, Chief Protonotary of the King's Bench, and nephew of Sir John Holt, Lord Chief Justice, was born in 1676, and died 11 February, 1739.

C. 17. ARMS ON SHEFFIELD TRAY, *circa* 1830.—Arms: Gules, a chevron between three fleurs-de-lys or. Crest: A hand proper holding a fleur-de-lys or.



Probably engraved for William Brown of Balquharn, co. Aberdeen. His son, the Reverend Robert Brown-Borthwick, Vicar of Falsgrave All Saints, co. York, who took the additional name of Borthwick, matriculated his arms at Lyon Office, Edinburgh, in 1868, as "Azure on a chevron argent between two fleurs-de-lys in chief and a mascle in base or, three cinquefoils sable," while retaining the crest undifferenced. This blazon was evidently a combination of the arms of Brown with those of Borthwick.

C. 18. (1) ARMS ON SILVER TANKARD, *circa* 1790.—Arms: Argent on a chevron gules between three crescents azure, as many annulets or, Walker; impaling, Sable, three church bells argent, a canton ermine, Porter.

James Walker of Springhead and Beeby, co. York, married 12 December, 1789. Jane only daughter and heir of John Porter of Kingston-upon-Hull, and died 24 February, 1829.

(2) ARMS ON SHEFFIELD TRAY, *circa* 1800.—Arms: Argent on a chevron azure between three hazel leaves proper, two bars wavy or; impaling, Gules a cross flory or on a chief azure three round buckles point to the dexter of the second.

The arms of Haselden of Stamford, co. Lincoln, impaling Carter of Massingham, co. Northampton.



